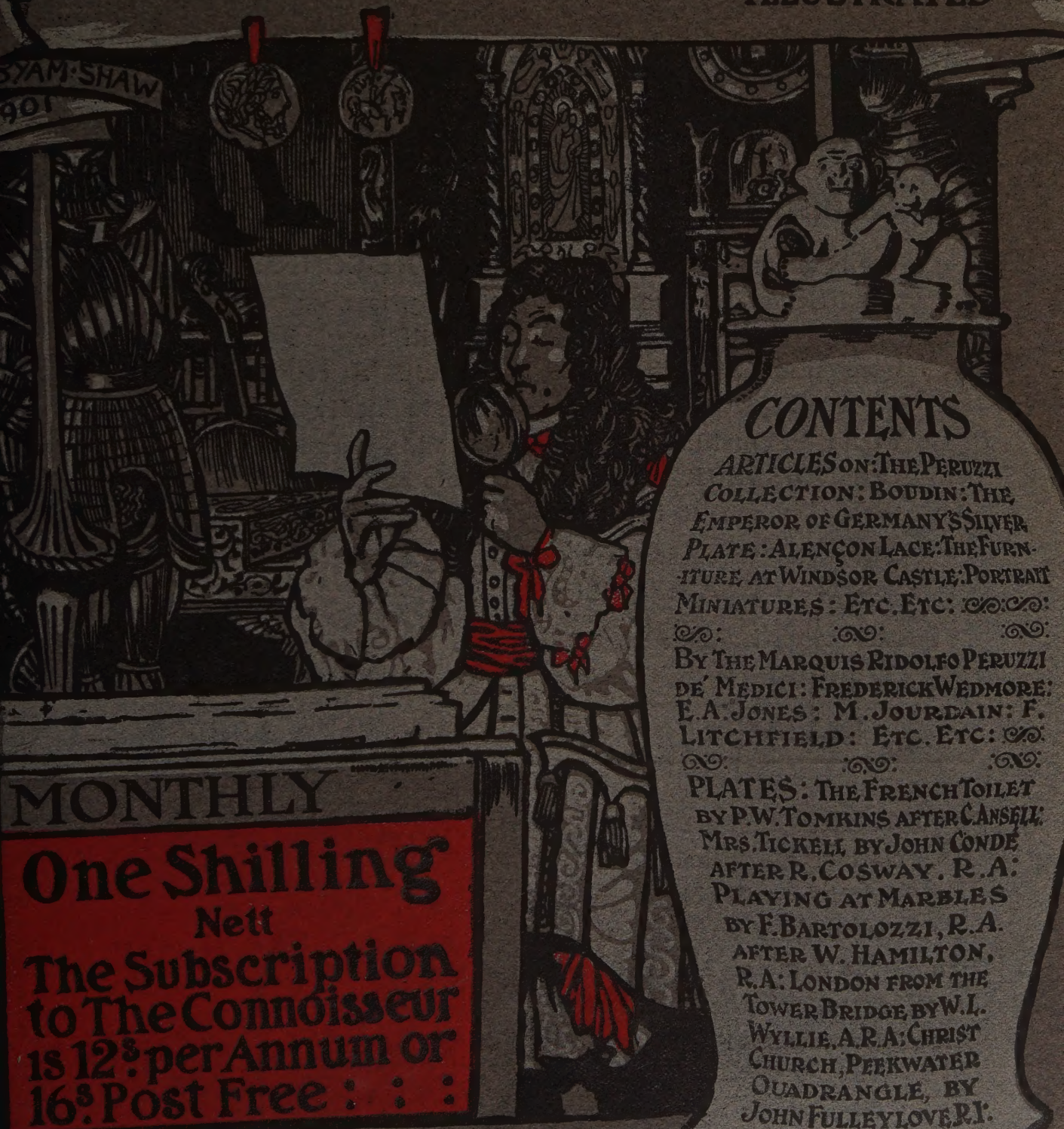


# THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS  
ILLUSTRATED



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# THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

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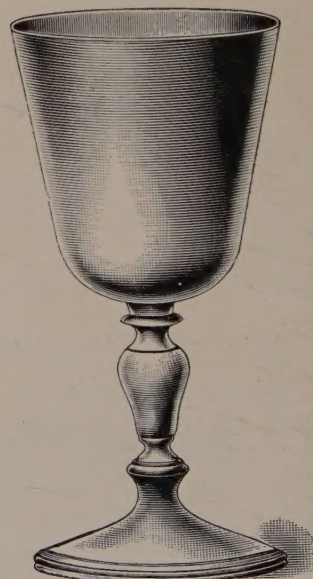
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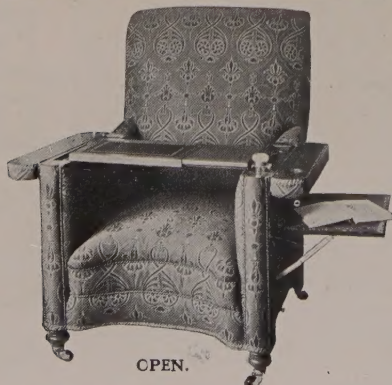
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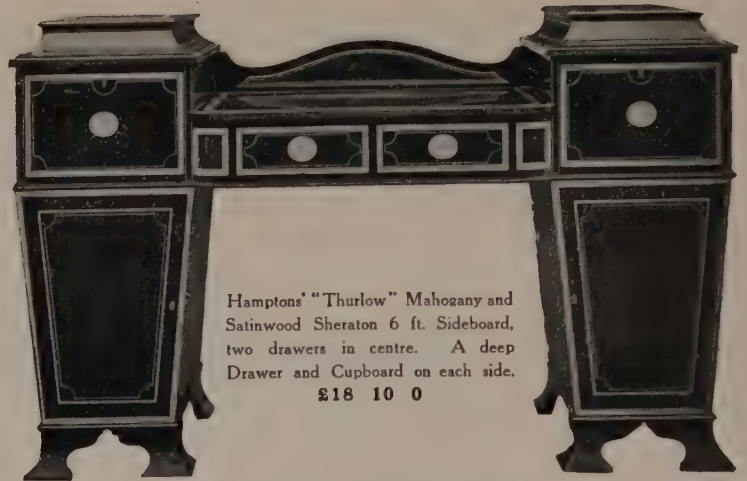
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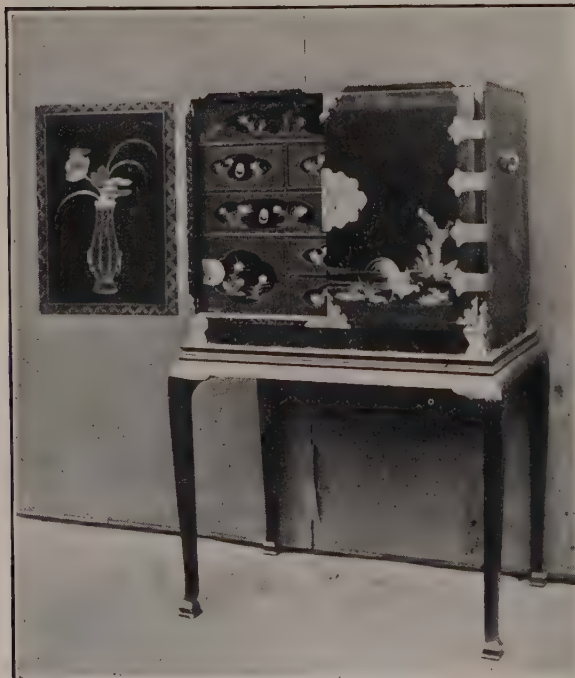
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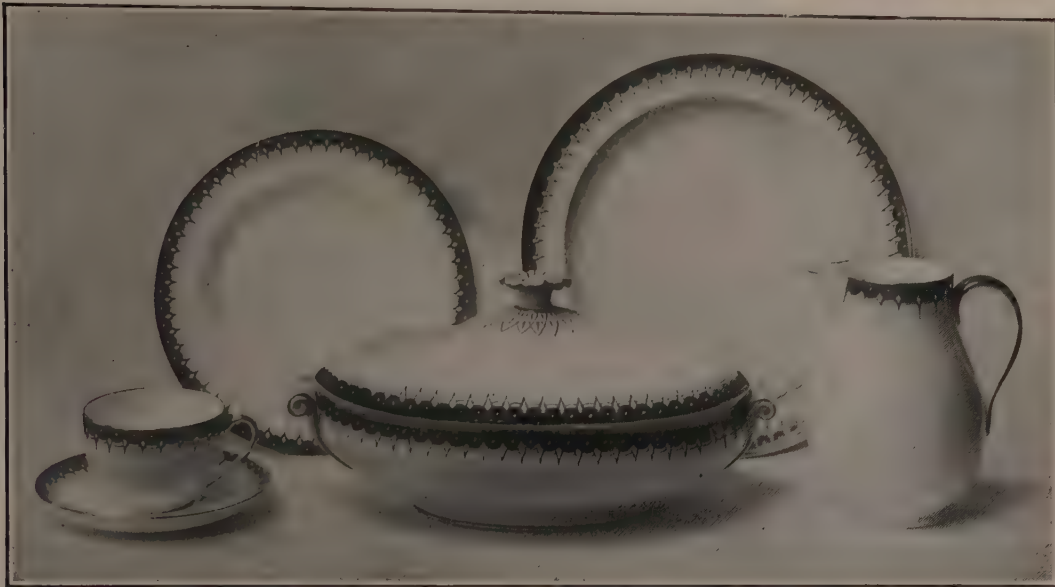


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The Pseudonym should be given for each drawing.

*The Editor regrets having  
been unable to arrange  
- - for an Exhibition - -*

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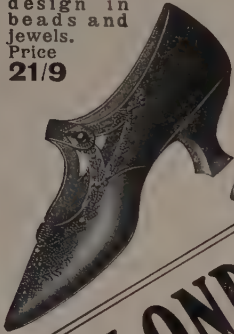
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All readers of "The Connoisseur" sending in the six Coupons appearing in the November, December, 1905, January, February, March, and April, 1906, numbers will receive this beautiful Plate in Colour, after Sir Joshua Reynolds, P.R.A.

---

For Coupon No. 4, see slip opposite this page, and all further coupons will be found inserted separately in each magazine, but can be easily taken out without the page being cut or injured. The Editor has decided to do this in future as readers prefer not to cut up any of the pages of the magazine.



**Size of Plate,  
11 $\frac{1}{4}$  by 9 ins.**



All the Coupons must be posted together after the Sixth has appeared in the April number.

Any correspondence with reference to this Plate to be addressed to Plate Department, "Connoisseur" Offices, 95, Temple Chambers, London, E.C.





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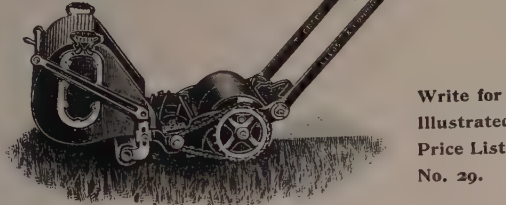
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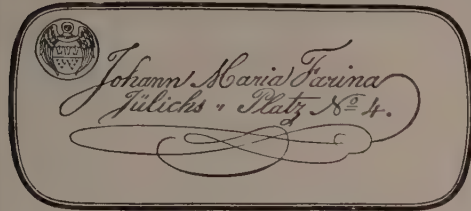
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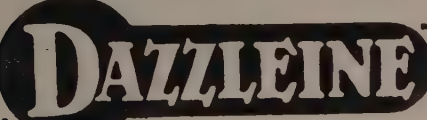
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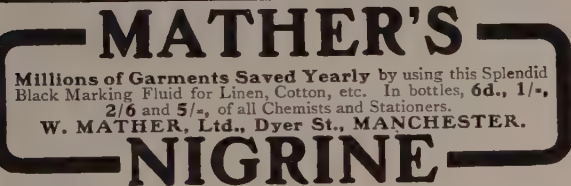
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THE FRENCH TOILET.





## The Peruzzi Collection of Wrought-iron Work in Florence By the Marquis Ridolfo Peruzzi de' Medici

SOCRATES laid it down that beauty was founded upon fitness, and fitness was utility. It was the sacredness of these feelings that made ancient Greek and Italian art everlasting in its work. Beauty as well as utility was instinctively aimed at in those objects of daily life which men constantly saw and handled. In the Middle Ages and the Renaissance nothing was machine-made, for the machine that turned out things by the gross had not yet been invented; and hence the individuality of the craftsman was able to assert itself. An artistic instinct made the men of those days seek for ocular pleasure in their surroundings. Life was of necessity more restricted, more concentrated. Every joy had to be sought in the home or in immediate surroundings. Hence, perhaps, the reason why they did not neglect these matters as we do who buy such objects ready made and turned out by the hundred. The beauty of things made by men who delighted in making them, things made to endure, and by their endurance to teach future

generations how to improve upon the best of the past; it is these that our collectors do well to gather around them. With the advent of the machine, a great number of workmen are cut off from the handcraftsman's delight in his labour; but there are those still left who will pay for and appreciate good work, and those who love to do it, if only the path be shown. These reflections have been impressed upon me, and as I have been asked

to write an account of Italian Iron Work, I can do no better than describe a few specimens that I have in my collection, which may interest those who are interested in this subject. The object I had in collecting was a desire to unite, under one roof, innumerable productions of the fertile brains and golden hammers of the locksmiths, scattered all over the country unappreciated, unnoticed and left to the ever relentless action of time and weather. Northern Italy furnished the largest contribution to this style of art, the robust soul of its inhabitants adapting itself best to this vigorous style



THE MARQUIS RIDOLFO PERUZZI DE' MEDICI



WASHHANDSTANDS  
18TH CENTURY

17TH CENTURY

16TH CENTURY

15TH CENTURY

of craftsmanship. Piedmont, Venice, Siena and Florence turned out as wonderful examples of wrought iron as France itself, or even Spain, the classic soils of iron-workers. I have arranged in progressive order of date down the middle of the room a whole series of Lavabos or Braziers. The first of the series consists of a shaft ornamented with a simple applied knot, cleaving out into three prongs: this dates from the fourteenth century. Here the only feeble attempt at ornament is seen in the above-mentioned knot on the central shaft, but the proportions are right and pleasant. The second is of quite a different shape. Its cunningly-wrought shaft, formed like a serpent, is supported on three Gothic serpent-like feet. This dates from the fifteenth century—the age of beauty. To the next century belongs a near neighbour, formed of three slanting shafts held together by a network of scrolls ornamented with bronze bosses. Others and yet others follow, getting more ornate and less artistic with time, heavier too in weight, as the material employed is less fine, though balder in design, until we descend to the modern Italian washing-stand of commerce, costing a few centimes and worth even less artistically. Worthy of special mention is still one Lavabo of seventeenth century work, which, in its *ensemble*, recalls the Florentine lily, the symbol of the city. Of a different class is a sacristy Lavabo of the same century, due to the hand of a Venetian artisan. Wonderfully well preserved,

it consists of two portions, of which the lower is a fine tripod of scroll work, whose form resembles the Lavabo of the fourteenth and fifteenth centuries. It has for ornamentation cocks' heads cut out of metal plates attached to the joints, the whole supporting a splendid brass basin of the same epoch. The second portion rises beside the tripod, and in a measure derives its existence thence. It consists of a vertical pole of iron, whence branch forth two brackets, the first ending in a flying dragon holding a species of ewer of brass,

while over this is another movable bracket, a species of weathercock terminating in a spiral. This serves as a towel-horse. The whole is painted in black and red. This fine specimen recalls the famous fourteenth century North Italian brazier of the South Kensington Museum.

The cresset lantern which stands out boldly from the wall, and is decorated with scrolls and terminating in a beautifully-wrought lily, is a beautiful specimen of the fifteenth century. Light holders of this class are extremely rare and of great historical importance, as their use was permitted only to such citizens as bore an illustrious name, or who were mighty by reason of their wealth



SIXTEENTH CENTURY WASHHANDSTAND AND BASIN



## Collection of Wrought-iron Work

or influence in the city. Hence they are generally richly worked. Close by is a quatrefoil screen, which recalls the one guarding the Treasury of St. Mark's at Venice, as well as that of the Palazzo Pubblico of Siena. The artisan of the day was probably inspired by the idea of the window-panes of the period. Hence he introduced a geometrical design obtained by the union of a series of circles, more or less large; and from this fundamental design, by an easy development of lines, they passed on to the adoption of that characteristic model called the Quatrefoil, that testifies to the infiltration of the Gothic style into Tuscany, a style that introduced such a harmonious note into architecture with the sobriety of its pointed arch. In the course of two centuries the primitive design became enriched by an infinity of ornament, but in its main outline it remained unchanged. The profile of a quatrefoil was first produced by cutting and piercing a piece of stout plate, robustly fashioned by the hammer and heat, a most fatiguing labour. Later such designs were made out of four semicircles soldered together at their extremities. And as the work grew easier, ornamentation increased, breaking out at the joints, the secondary points, developing into trefoils and flowers; or the quatrefoils were enclosed in circles and squares, the whole mass being surmounted by a framework of plain thick plates of iron. This, again, after a time lent itself to decoration by piercing the plain band into the likeness of vines, of acanthus leaves, of ferocious heads, inscriptions and badges, but all



JEWEL CASE

FRENCH FIFTEENTH CENTURY



FIFTEENTH CENTURY STRONG BOX WITH EIGHTEENTH CENTURY LOCK

and ever symmetrically disposed. The example is of the early fourteenth century, wherefore we still see the design in its primitive simplicity.

A chest of iron, dating from the fifteenth century, possesses a marvellously complicated lock of seventeenth century date applied to the lid. Eleven iron bars are mortised on to the raised edge of the "cassone," and all eleven hasps are closed at the same moment by the turn of a single key. This is more interesting, as a specimen, from the fact that Italian locksmiths' work as a rule is rather disappointing; what has been held of old to be the finest specimens proving now to be of French workmanship. Such chests, it is known, in the Renaissance served both as wardrobes and chests of drawers. In Florence, besides the specimens in the public museums, many yet exist in private houses, as, for example, in the renovated castle of Vincigliata.

The Peruzzi Museum contains a whole series of andirons, which are chiefly of Piedmontese workmanship. Except just in the North, andirons seem not to have been indispensable in Italy, and were, until the seventeenth century, absent from all but the finer living rooms. For the most part they were simple and massive forgings, the front consisting of a strong vertical bar, incised with some

ornament on two spreading feet and finishing, as in France, in a crook or bronze knob. Long, slender fireirons, beautifully forged, of which the Florentine Bargello has examples, often finishing in small figures, gave a charm to Italian hearths, and were

point in connection with such andirons, and this is that it is rare to find a pair. They are nearly always of different heights and sizes. It seems that such was the custom ever since the Middle Ages, in order to move and raise the huge blocks employed

for firewood with more ease. In the Middle Ages they were also planned to hold a spit, and it was not until the late sixteenth century that they were much ornamented. According to Viollet le Duc, since the most remote ages, from Etruscan times down to the Romans, such andirons were made of iron. Vasari speaks of andirons made with "meraviglioso magistero" for the captains of the Arte della Seta; but I have not found much ornamentation upon them as early as he says. I have a theory of my own, which is contrary to that of Viollet le Duc. In England andirons are called fire-dogs, and in the Bargello there is a splendid specimen made in the form of crouching hounds. I hold that the andirons were in the first instance made in the shape of animals lying at rest, shaped of clay or stone, and

it was much later that they were made of iron, when they often ended in animals' heads, most often in that of dogs. . . . Some andirons end in cresset-like baskets, and no doubt were meant to hold vessels, perchance of warm water.

But the gems of my collection I consider to be a "Landier" of the sixteenth century, recently



A VIEW OF THE MUSEUM

always an important feature. In the older Italian homes the hearth was the most potent tie that bound together the different members of a family, and was the symbol of domestic peace, in short, a continuation of the idea of the Pagan Lares. In his *Figlia di Jorio*, D'Annunzio has once more emphasized the sanctity pertaining to the hearth in the souls of the Latin peoples. There is a curious



## *Collection of Wrought-iron Work*

acquired in a peasant's kitchen of the Cadore, and a staircase banister, in which the conventional is ingeniously mixed with nature, bought out of one of the most beautiful palaces in Arezzo, and so similar to the well-known Cellesi ones in the same town, that one is led to consider it the production of the same unknown artist.

Of course the "clou" is a complete bedstead, one of the four existing in the world, few having been preserved thus complete; indeed, no museum can show one, and to be frank, few, if any, can be put beside it. Viollet le Duc tells us that beds in the Middle Ages were objects of great luxury, and that in their construction and ornamentation every species of wood and metal were employed. We also know from Evelyn that the beds of Italy were for the most part of iron gilded, "since it is impossible to keep the wood ones from chimices." In Carpaccio's famous picture of St. Ursula at Venice, it certainly would seem that her bed too was of iron, for the posts, though painted red, seem all too slender for wood. The name

and delicate handicraft. The bed-head, too, is a miracle of smith craft, consisting of flowers, birds and foliage cunningly enwreathed, the whole surmounted by a helmet and coat of arms, doubtless



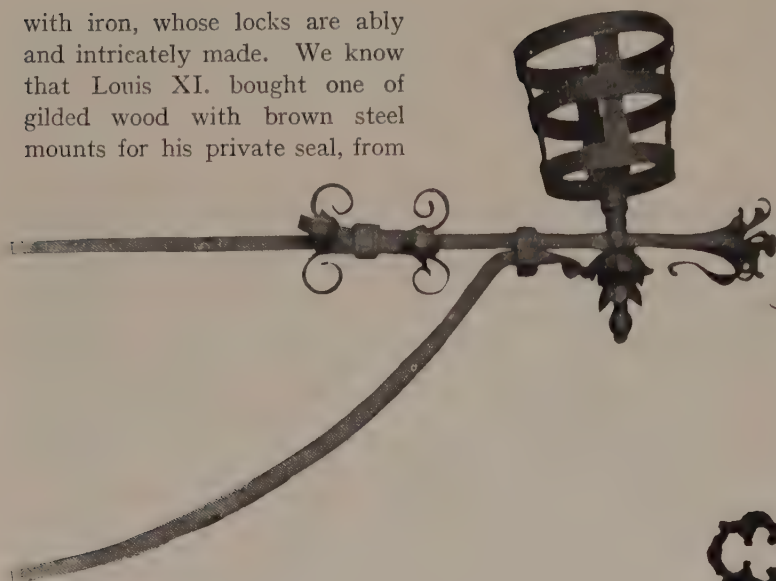
BACK OF BEDSTEAD

of the smith is not known; but whoever he was, he was an artist to his finger tips. The four supporting columns, all of admirable proportions, are of one solid piece, never soldered, ornamented with simple knots ending in acanthus leaves, while their surmounting knobs are formed of bunches of roses, lilies, and tulips, combined in the most exquisite design of intricate

that of the man for whom the bed was made. Originally the whole was gilt, but of this gilding few traces remain. I assign its date to the early half of the sixteenth century.

There are yet many other things, but space does not allow of their separate enumeration. Mention must still be made, however, of several small oaken jewel caskets, ornamented and bound

with iron, whose locks are ably and intricately made. We know that Louis XI. bought one of gilded wood with brown steel mounts for his private seal, from



"LANTERNO A FALÒ" OR CRESSET LIGHT 15TH CENTURY

Laurens Volvic, in 1481; and Charlotte of Savoy's jewel case is described in 1483 as of wood "*ferré de fer blanc*."

In brief, this museum is in a sense a compendium of the life of our ancestors, from the weapons of their warfare to the smallest household requirements, from the sanctity of the hearth to the privacy of the nuptial bed. The subdued light of the room that harbours these objects enwraps them in a tender twilight that admirably suits their age, and emphasizes yet more acutely the sentiment that invades us as we gaze at the tenacity and resistance of these objects to the tooth of all-consuming time. Involuntarily we recall Daedalus,

the first worker in iron, and the exquisite lines of William Morris:—

"The hammer and fashioning iron, and the living coal of fire,  
And the craft that createth a semblance, and fails of the heart's desire;  
And the toll that each dawning quickens, and the task that is never done;  
And the heart that longeth ever, nor will look to the deed that is won."



BALANCE, ATTRIBUTED TO BENVENUTO CELLINI 16TH CENTURY



SCREEN FOR OVAL WINDOW

FIRST EMPIRE



THE LILY OF FLORENCE 15TH CENTURY



# Pictures

**Boudin**

**By Frederick Wedmore**

THE range of Boudin's subjects, his solid learning, the strange dexterity of his *technique*, and, last, the union in his practice of modern feeling with the great traditions, distinguish him above even the very cleverest of the "marine painters," commonly so-called, and—with such connoisseurs as are not blind to a man's qualities merely because he chances to have been in a measure their contemporary—give him his place, unique, exalted, steadily assured. That place of Boudin's the lovers of Fine Art in France and England will more and more recognise.

And yet, to the large public, here amongst us in London, Boudin, until a couple of years ago, was hardly even a name. Within that period (not to speak of M. Cohen's French biography), certain writings—and it would be affectation to exclude from them some contributions of my own—have unfolded his history, and laid stress upon his merits; and a year since, M. Durand-Ruel, who, like M. Allard, and the Goupils, and the Bernheims, —for the opportunity was open to them, one and all—long ago descried his charm and his acceptability—M. Durand-Ruel, I say, thought fit in a



THE ESTUARY

BY BOUDIN

## The Connoisseur

great Exhibition at the Grafton Galleries, to display a score, about, of Boudin's pictures. In an ante-room, leading to the "Impressionists"—of whom the English public already happened to know more—there was—an introduction to the Impressionists—there was Boudin. It typified his station: a painter in touch with the old; in touch with the new. Why, Claude Monet—one of the greatest of the Impressionists—was actually his pupil.

Boudin, I have hinted already—and it is

spontaneous and learned, that was but a part of the matter! He knew foul seas and serene weather, and the passage of weather over land and water was what interested him even more than the build and rigging of a ship. But then, there was the aspect of the coast—a matter, after all, of just as much importance to him. Landscape had no small part in his performance, in the long *œuvre* which forty years of labour accomplished. It was inland Landscape sometimes—in the earlier years



THE SCHELDT AT ANTWERP: STORMY WEATHER

BY BOUDIN

(17 IN. BY 11½ IN.)

DURAND-RUEL COLLECTION

known of course, to those who have followed the progress of his Art, and have succumbed to its legitimate charm—was very much more than a Marine Painter. Indeed, in the usual and restricted sense, he was not a marine painter at all: by which I mean he was not interested in calm seas only, as Van der Capelle; or in rough seas only, as Backhuysen—he was not interested only in men-o'-war, or interested only in rigging. Of course, he knew Shipping absolutely. There was scarcely a harbour of France—there was certainly no harbour of the Channel—with which he was not familiar. But though his rendering of Shipping, in and out of port, was perfectly individual, at once

particularly. Some valley of remote Brittany, it might be; or, later, the valley of the Touques, behind Trouville—it was the green pastures of Calvados. Then Architecture came into the field of his vision; less for its own sake than as important background—behind some shipping on a river, the towers and domes of Dordrecht and a lowering sky. Also, and with extraordinary animation, would Boudin paint the sea front of a town. "Port de Dieppe," "Port de Trouville," might be the theme; or that part of the seaboard subject which is watering-place most essentially. The Trouville beach, with all the busy idleness of bather and gossip—the groups that form and



## Boudin

re-form themselves, an hour before mid-day breakfast, and again two hours afterwards: the life of the beach. It is Etretat, under the white chalk cliff; it is Berck, perhaps; the sand-hills, the endless sands; the cow brought out of its shed to be milked in presence of *le baigneur*. Or it is Trouville front again; the blown skirts of fair promenaders, and the wind upon the jetty.

I have said enough to show that whatever else

picture of the *Pardon de Sainte Anne la Palud, Finistère*, which is almost the only piece that misrepresents instead of representing him in the Museum of that town—the Museum of Havre—to-day. That was the year of his marriage. He was thirty-four years old that year. The earlier work of promise which had made the town pension him, had not been followed with any promptitude by work of performance. As far as work in oil



FISHERWOMEN

BY BOUDIN

(18 IN. BY 12½ IN.)

DURAND-RUEL COLLECTION

Boudin was, at least he was varied. He was modern. He had many sympathies. He did not think that only this or that scene, this or that effect, was paintable. He rejected little. But of course he had his preferences. Some of the things he painted, he painted, I have no doubt, in the course of his research not only of the themes that suited him the best, but of the themes the *amateur* would think interesting. And he was long in finding his way. Eight years after he had become the pensioned student, or the pensioned artist, of the great seaport town in which, after his youth elsewhere, he had settled, he is found painting, with correctness, dryness, and elaboration, that big

painting is concerned, he was casting about for his success, and was very slow to find it. Hardly could he have lived, at that time, but for Troyon's encouragement, Troyon's material and not wholly unrewarded support. I said "not unrewarded"; I mean that it is stated that many a background of Troyon's in those days, many a fleeting sky, or sky that hovered rain-charged, behind the cattle and fat pasturage, was, in truth, the sky of Boudin; the very sky or skies (for never one was absolutely like another) that in later years made Corot acclaim my painter of the Norman coast, my painter of the Channel, "*Vous êtes le roi des ciels!*"—that made Courbet declare

to Boudin, "*Il n'y a que vous qui connaissez le ciel.*"

But I have let slip a word about Boudin's preferences. I have said already that he had them. And they were for that coast—for every scene and feature of that coast—which roughly nursed his childhood; by which so much of his life was spent; and to which, when stricken with years and with illness, he elected to come back—back from companionships of Paris, and back from Riviera sunshine—so that if he might not live, he might at

trouble—enough to live down the world's stolid opposition to the thoroughly original. Not Life, but Death, is wanted generally, ere the genius of the new man, strong in the new ways, can assert itself and be permitted, without protest or opposition, its place.

That was the case with Boudin. He had his ups and downs; his first successes; then his discouragements; then a measure of recognition, tardy and grudging; then, in his latest days of all, a frank financial success by which he would not



THE PORT OF FAOU, FINISTERRE

BY BOUDIN

least die, with those changeful skies about him, and in front of him the ebb and flow of the grey Channel waters and the passage of the boats towards the port.

And that word brings me to the story of his life—the tale of his first difficulties—difficulties which genius makes certain to occur, and which even the talent that is current coin, as it were, and refused nowhere, cannot altogether avoid. The later difficulties, too—those which, as a rule, mere talent has not to encounter, because mere talent, that is within the reach of ordinary comprehension, gets accepted before so very long. These later difficulties are the difficulties to which genius and originality are most of all exposed. Seldom is the labour of a few years—just the habitual apprenticeship to

fully profit—for he wished his pieces to circulate easily; he was firmly against marked enhancement of his price; the larger circulation, larger sale, alone satisfied him—it was not fitting or decent, he held, that any canvases should be paid for very dearly; lands, houses, diamonds, debentures had great value—never pictures; he was too modest for that. And so he died, not rich, but yet with substantial savings, and with the unsold contents of his studio fetching between three and four thousand pounds. In 1898 he died, in his villa at Deauville.

But now of Boudin's earlier days, and of his mid-career.

As the sea dominates in all his varied work—as in the most characteristic of his canvases or





THE SEA PORT: NUMEROUS VESSELS BY BOUDIN

## The Connoisseur

panels, after all, there must be water and a boat and a grey sky—those who enjoy his pieces most must like to know he was of sailor blood ; himself awhile before the mast ; his father the pilot of the packet that crossed twice daily the breadth of estuary waters that divide Honfleur from Le Havre. At Honfleur Boudin was born. To Le Havre, when he was still a lad, he moved with his people ; and for a time he continued to carry on

the width and range of all that field of Art that stretched before him. He was *désorienté*. Havre, however, actually bought that dull *Pardon de Sainte Anne la Palud* some years after its pension to the painter had ceased. He was married then—his wife, a Bretonne, is represented in that canvas—and he was settled in cheap quarters at Honfleur ; still grateful for the support that had been given him, and protesting that, as far as he was



THE RETURN OF THE BOATS

BY BOUDIN

(51½ IN. BY 35½ IN.)

DURAND-RUEL COLLECTION

there a little stationer's and frame maker's business, which his father had established. But in the intervals of daily work in a shop wherein work must often have been slack, young Eugene Boudin busied himself with the pencil. One of his sketches came under the eye of Millet, who gave him a first lesson ; and afterwards men as unlike each other as Troyon, Isabey, and Couture joined in making in the proper quarter some representation of their sense of his talent, and in or towards 1850, the town of Havre gave him a three years' pension. It has been said already that the result of this encouragement was slow in manifesting itself. Too many influences pressed upon Boudin—if not quite at first, then at least when he had occasion to perceive

concerned, Havre had been generous, and had been deceived.

If I lay stress upon that time and on that picture, it is because I am desirous to point out that still at a moment when his painted work—or much of it—was stiffish, close, and tight, his work in another medium—the medium of pastel—was of exactly that extraordinary freedom which the pastel demands and repays ; for it was as early as 1859 that Baudelaire—unwholesome poet, if you like, but sane and far-seeing and fearless critic—examined in Normandy that series of pastels of the coast and land and sky which he eulogized in language as pictorial as the art of Boudin himself. Speaking of sky-effects, Baudelaire wrote of “ chaotic



## Boudin

darkness," of "a green and rose immensity," of skies "like opened furnaces," of "firmaments of satin," of skies "like melting metal," of "horizons that mourn." And he adds that "all those depths and all those splendours" went to his brain. Already Boudin was revealed as a master of colour, a potent magician with the prepared chalk. He reserved for oil paint—and that is, for a treatment relatively leisurely—those aspects of Nature and of Life which were less fleeting: the coast and sky,

transferred by this time to panel and canvas; to panel generally if the picture was not large, and panel partly because canvases were expensive and Boudin remained poor.

Jongkind was in those days a frequent associate of Boudin's, and Claude Monet, I have said before, was actually his pupil. For a while Boudin had despaired of the public's ever accepting *la peinture grise*—that grey palette (but with greys of how infinite a variety!) that was his own. At last



ENTRANCE OF THE PORT OF HAVRE

BY BOUDIN

(51½ IN. BY 35½ IN.)

DURAND-RUEL COLLECTION

the harbour with the fishing boats, or ranged *Terre-neuviens*, in steadier hours of the ordinary day.

Owing here something to Troyon, and there something to Daubigny—a touch of inspiration from that great, pure landscapist mingles, I fancy, with all that is his own in our *Port de Faou, Finistère*—he became, as middle-age was on him, more and more individual. Save in quite bad exceptional instances, he had never been petty; but in the Seventies—when he was, roughly speaking, half a century old, breadth and luminousness were his characteristics—the qualities that were in the pastels before the Sixties had dawned had been

Jongkind was finding some appreciation for that which Boudin styled "the fruit below the hardness of the rind," and that encouraged our Norman. Praise came to him, too, at the Salon now—and for his smaller works, especially—for a '*morceau accompli*,' a '*morceau de choix*,' a '*symphonie des gris des plus délicats*.'

Slowly, nevertheless, came success. Even after the troubles of the War and the Commune, Boudin—childless always, and before long to be a widower—was almost fain to turn to manual labour for mere bread. Later, he had his auction at the Hotel des Ventes. A hundred pieces—half of which were oil pictures—the result scarcely four hundred

## The Connoisseur

pounds. Yet even that showed that to some extent things were mending. At last, when money came to him, he had associates, who were not relations, willing to spend it. Now, however, it could be supplied freely. What was wanting now was health. And, for lack of health, parts of two winters at least were spent on the Riviera; and Boudin had a vision of Venice. Characteristic enough was his record of Villefranche—in its more summary way—as characteristic, fully, as his great *Bordeaux* of the Luxembourg, one of the most important of the performances of twenty years earlier; of the performances of the middle of the Seventies. At last his health went absolutely, and—as I said at the beginning, almost—to the beloved North Coast he came back deliberately to die—the coast that above all others had inspired him, whose subtle beauties of April, June, September weather

he had noted during so many years—he had noted with an accuracy so delicate and refined—and whose larger effects of October or January storm he had so potently rendered.

This artist of the harbour and the sea has—to those who know him—added definitely to the interest of Life; and the range of his own interests, great indeed, he has conveyed by the magic of a suggestive draughtsmanship, and by a palette of singular and individual charm.

In his work the pieces to be cared for least are his very biggest canvases, his '*grandes machines*,' wrought because it was supposed to be an obligation; and the pieces to be cared for the most are those of small or moderate size—I speak of oils—and then again, the slight washed drawings and those noble pastels with swift economy of touch and with *finesse* of colour.



THE BEACH AT BERCK

BY BOUDIN

(18 IN. BY 12½ IN.)

DURAND-RUEL COLLECTION







MRS TICKELL.





THE other single pieces include a gilt cup with cover, repoussée, of Nuremberg, end of the sixteenth century; a small double cup, chased with mythological subjects in the style of Paul Vlindt, middle of the seventeenth century; a tall parcel-gilt cup in the form of a globe, borne by a figure of a man erect, on a chased circular foot, the globe surmounted by the Prussian Eagle, crowned, holding the orb, the eagle added in 1701, the cup by Ludwig Biller the elder, of Augsburg, 1696, the engraving of the globe by Christoph Schmidt; a standing cup in the form of a corded globe supported by a stooping youth with short jacket, on the base, the hat of a man and various instruments, by an Augsburg craftsman, probably Heinrich Männlich, *circa* 1695; a silver figure of the infant Bacchus standing on a repoussée circular base on four ball-claw feet, by a Hamburg silversmith of the end of the seventeenth century (No. ix.); and a silver statuette of King Frederick William I. (No. x.), executed about 1730 by a Berlin artist.

A small group of plate, consisting of gifts from the people of the ancient capital of the Prussian province of Saxony—Magdeburg, mainly to the Great Elector, Frederick William, deserve separate notice, and while much has disappeared—such as four costly sconces with the arms of the Electors, made by a local silversmith of some note, one Gerhard Oberdieck—there yet remain the two tall massive candlesticks, 44 ins. high (No. xi.), with twisted stems repoussée with fruit and floriations, standing on circular domed bases

similarly decorated, executed by the previously-mentioned Magdeburg craftsman, who also wrought a small cylindrical tankard, inserted with coins of the Great Elector and also coins struck in commemoration of the birth of Frederick William I. in 1688; another coin tankard of larger dimensions, also set with Magdeburg coins, of 1681, by Daniel Männlich, the Berlin goldsmith; a tall parcel-gilt standing cup, 41 ins. high (No. xii.), in the form of a terrestrial globe, supported by the kneeling figure of a nude man, on a hollow base, decorated with repoussée scroll work, the cover surmounted by Jupiter astride an eagle, the inscription on the cup—which was made by P. Oberdieck, of Magdeburg—denoting it to have been a gift to the Great Elector by the Burgomaster and Council of Magdeburg in 1667, and doubtless this type of cup was selected by reason of its appropriateness as a present from the city whose head was a famous physicist of that time, Otto von Guericke, inventor of the air-pump; and the last piece to be noted is the silver figure of the infant Bacchus on a gilt ornamental base, bearing the stamp of an unrecorded Magdeburg silversmith of the end of the seventeenth century. A similar standing-cup with terrestrial globe, and a figure of the infant Bacchus, both made at Magdeburg, were given by Charles X., of Sweden, and his successor, Charles XI., to the then Czar of Russia, and are contained, with other important gifts, in the treasury at Moscow.

The rigid economy observed by Frederick

William I. enabled him not only to pay off his father's debts, but also to amass an enormous fortune and to acquire a collection of decorative silver furniture, including, as it did, thrones, chairs, tables, large wall mirrors, over fifty tall candelabra and sconces, colossal in size and weight with figures of Roman emperors, figures of Victory, Mars, Diana, Venus, Apollo, and other gods and goddesses, emblematic figures of the seasons, the virtues, etc., unsurpassed for massiveness if not for artistic merit. Of this vast collection only six pieces now remain, the whole of the others having been turned into specie by his son, Frederick the Great, to meet his monetary needs for the prosecution of the wars with Austria, and, later, the Seven Years' War. If any part escaped these troubles, it did not survive the Napoleonic wars, when considerable quantities of other plate were also melted. The six pieces referred to as having formed part of the collection formed by Frederick William I. are—a pair of massive sconces for several candles (No. xiii.), the centre shield containing his cypher, surmounted by the Prussian crown and supported by two eagles, with heavy male masks below, lions holding grenades, with guns, weapons, etc., on the base, 22 ins. high, by Johannes Engelbrecht, of Augsburg, about 1730; and a pair of very large oval biscuit or pastry boxes, with large applied scrolled medallions representing the seasons, and at each end a lion's mask with suspending ring handle, in the centre of cover the royal cypher supported by eagles and angels, and surmounted

by the Prussian crown, the box standing on a shaped-oval dish 35 ins. long, the work of Ludwig Biller, the younger, of Augsburg, 1730, who also executed the pair of massive silver-gilt oval soup

tureens with shaped-oval dishes, the royal cypher in centre supported by two eagles, a female and male figure sitting on the handles, the tureen resting on four lions, on the summit of cover two cupids holding the crown: tureen, 20 ins. high, dishes 25 ins. long. To these may be added two silver chairs (No. xiv.), now used as thrones in the Rittersaal, richly decorated with dolphins' heads, lion masks, cherubs' heads, acanthus leaves, etc., mounted in red plush, 41 ins. high, probably by Seb. Mylius, of Augsburg, *circa* 1700.

No account of the collection of His Imperial Majesty the German Emperor would be complete without mention of the great number of massive tankards and beakers, of various sizes and dates, the earliest dating from 1680, all inserted with coins, and these include, in addition to those previously described among the gifts from Magdeburg, three beakers with slightly-domed covers surmounted by ball knobs, made by three silversmiths of Berlin—Joachim Ast, the younger, 1693-1721; Bernhard Weidemann, 1659-68; and Daniel Männlich, the elder, 1625-1701; the latter

of whom wrought the two coin tankards of great size, with two handles, the cover surmounted by a large crown. His son, Otto Männlich (1707-41), who was also a court goldsmith, executed two beakers, three tankards, two large gilt tankards with two handles, and a still larger two-handled

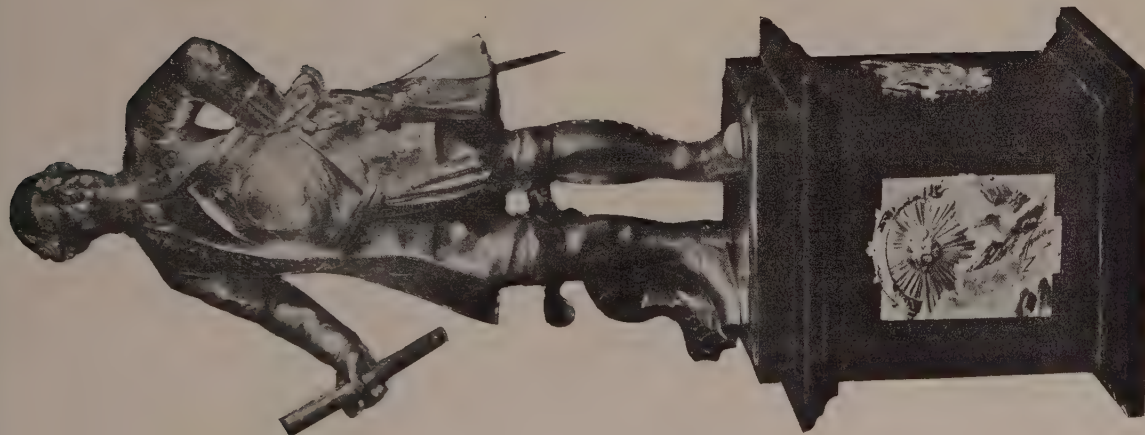


NO. XII.—STANDING CUP  
MAGDEBURG, 1667





No. IX.—SILVER FIGURE OF THE INFANT  
BACCHUS  
HAMBURG, *circa* 1690



No. X.—SILVER STATUETTE OF FREDERICK  
WILLIAM I.  
BERLIN, *circa* 1730



No. XI.—TALL SILVER CANDLESTICK  
MAGDEBURG, *circa* 1700

tankard, all with coins. Among the others which call for notice are a set of four cylindrical tankards with covers, two large and two smaller ones, all with Pomeranian coins of the year 1677 inserted, and inscribed with the name of Duke Ernest Bogislav, of Croy, who bequeathed to the Great Elector some art treasures and relics of considerable value, all of which have, it is believed, been destroyed; and an enormous and very heavy tankard, 38 ins. high, inlaid with coins and medals, especially Brandenburg thalers, executed by one Christian Lieberkühn, of Berlin, who was the silversmith employed by Frederick William I. in 1739 for the erection, in the Rittersaal, of the massive silver choir or balcony, lavishly embellished with figures of Mars, Hercules, Apollo,

Orpheus, and instruments of music, weapons of war, cannon, etc., only to be melted down five years later by Frederick the Great.

A brief reference will suffice for the six circular soup tureens, fourteen smaller ones, six large oval soup tureens, over one hundred small candlesticks, thirty dozen dinner plates, supplied by the afore-mentioned Christian Lieberkühn; and the eight candelabra with two lights, and four with four lights; twelve plates, etc., by Friedrich Heinrich Müller, of Berlin, 1797; and the other plate of domestic utility added to the collection from that date to the present time.

NOTE.—For fully detailed inventories of the plate destroyed, refer to Dr. P. Siedel's valuable work, *Der Silber und Goldschatz der Hohenzollern*. (Leipzig: Giesecke & Devrient.)



No. XV.—TANKARD, SET WITH COINS

AUGSBURG, 1700





No. XIII.—MASSIVE SILVER SCENCE OR CANDELABRA  
AUGSBURG, *circa* 1730



No. XIV.—SILVER CHAIR, *circa* 1700





FLOUNCE OF NEEDLEPOINT LACE      FRENCH, 18TH CENTURY      (AT EITHER END OF THE FLOUNCE A PORTION  
OF SOMEWHAT DIFFERENT DESIGN HAS BEEN ADDED)      VICTORIA AND ALBERT MUSEUM





## Alençon      Part I.      By M. Jourdain

A VERY full and accurate account of Alençon lace has been given by Madame Despierres\* in her *Histoire du Point d'Alençon*, and the revival of interest in the national lace industry noticeable latterly in France is responsible for a new work on the subject, *Le Point de France*, of Mme. Laurence de Laprade,† which reproduces at length many interesting documents. The history of no other lace-centre has been so exhaustively treated; and anyone interested in the historical side of the

with the development of the design of Alençon, and the process of its manufacture.

Colbert's attention was directed to the immense amount of money that was sent out of the kingdom; nor must his personal inclinations and tastes be overlooked.‡

Alençon, in Normandy, was chosen as one of the seats of the new manufacture, because the lace industry was already widespread among the peasants. *Point coupé* had been made there at an



EARLY ALENÇON

LOUIS XIV. (LATE 17TH CENTURY)

GROUND OF HEXAGONAL BRIDES

subject will find all available material in these two histories. The present account is concerned only

\* *Histoire du Point d'Alençon*. Mme. G. Despierres. 1886.  
† *Le Point de France*. Mme. Laurence de Laprade. 1904.

‡ "Dès 1650 Colbert s'initia, lui aussi, à la culture de ces beaux-arts qu'il devait un jour protéger avec tant d'efficacité. Envoyé par Mazarin à Rome, à Florence, à Gènes, à Turin, s'il échoua parfois dans les missions diplomatiques . . . du moins ne négligea-t-il aucune occasion d'accroître les richesses artistiques de celui dont il représentait et les goûts fastueux et la politique astucieuse."—*Les Manufactures Nationales*.

early date, possibly introduced by Catherine de Medicis,\* to whom Charles IX. had given the Duchy of Alençon. About 1650, according to

*Points de Venise* were successfully imitated and introduced into Alençon by "Une femme nommée La perriere, fort habile à ces ouvrages,"† thus



ALENÇON

18TH CENTURY

Madame Despierres, it appears from a letter of Favier-Duboulay intendant of Alençon that

causing the gradual disappearance of *point coupé*. More than eight thousand persons were employed.

\* Note, page 54, Madame G. Despierres' *Histoire du Point d'Alençon*. Paris, 1886.

† Letter from Favier-Duboulay, Sept. 7, 1665. *Correspondence Administrative sous le règne de Louis XIV.*, vol. 3.



ALENÇON WITH FANCY GROUND

MUSÉE DES ARTS DECORATIFS, BRUSSELS



## Alençon



SLEEVE TRIMMING OF ALENÇON 18TH CENTURY

in lace-making in Alençon, Séez, Argentan, Falaise, and in the neighbouring parishes.

It is no doubt to this long apprenticeship in lace-making that the supremacy of Alençon among French laces is due. An ordinance of August 15th, 1665, founded the manufacture of *Points de France*, with an exclusive privilege for

other foreign countries; and on March 17th, 1668, *Itératives*—prohibitions—to wear these, as injurious to a manufacture of point which gives subsistence to a number of persons in this kingdom. In 1670, an Englishman travelling in France notices the efforts of the French Government to protect the *Points de France*.\* “They are so set (he writes)



ALENÇON 18TH CENTURY VICTORIA AND ALBERT MUSEUM

ten years; a company was formed, and the manufacture realised enormous profits until 1675, when the monopoly expired and was not renewed. The new manufactures had the advantage of high-handed protection on the part of the Government. On November 17th, 1667, appears a fresh prohibition of the selling or wearing of passements, lace, and other works in thread of Venice, Genoa, and

in this country upon maintaining their own manufactures, that only two days ago there was publicly burnt by the hangman a hundred thousand crowns worth of Point de Venise, Flanders lace, and other foreign commodities that are forbid.” Later, in 1680, it is stated in *Britannia Languens* that the

\* R. Montagu to Lord Arlington. MSS. of the Duke of Buccleuch. Vol. I. *Hist. MSS. Comm.*



ALENÇON (THE “RÉSEAU” IS OF THICK THREAD, WHICH WAS A DETERIORATED AND LATER SUBSTITUTE FOR THE SMALL HEXAGONAL “BRIDES” GROUND) LATE 18TH CENTURY

laces commonly called Points de Venise now come mostly from France, and amount to a vast sum yearly. In 1687, again, the fourth Earl of Manchester writes from Venice of the excessive dearness of the point made there, but is confident, either in Paris or England, "one may have it as cheape, and better patterns."

It is certain that the Italian style continued in vogue for the ten years of the monopoly.\* There were Venetian workwomen to the number of twenty at Alençon in October, 1665,† and in the same month a letter to Colbert is sanguine enough to hope to produce in a short time from the royal manufacture "des échantillons qui ne céderont en rien au véritable Venise." In 1673 these hopes are apparently justified, and Colbert is able to write to the Comte d'Avaux, who has sent him a point collar in high relief, that the French points can bear comparison with the products of Venice.‡

The detailed chronicles of the new *Points de France* describe them as having a floral design, *brides à picots* and with "little flowers over the large, which might be styled flying flowers, being only attached in the centre,"§—the fine raised work of flying loops, upon delicate rose points. The design, again, is exactly that characteristic of Venetian scroll patterns. "The flowers,|| which are in higher relief in the centre, and lower at the edge, are united by small stalks and flowers. The manner of disposing the branches, called 'ordonnances,' is of two kinds: the one is a twisting stalk, which throws out flowers; the other is regular—a centre flower throwing out regular branches on each side."

The developement of the new points was watched by Colbert, who writes, in 1682, that their principal

defect is that they are not so firm or so white as the rival points of Venice.\*

Before the expiration of the privilege, the artists who furnished designs for all works undertaken for the Court of Louis XIV., must have supplied patterns for the Royal manufacture. In the account of the King's buildings is the entry of a payment due to Bonnemer and to Bailly, the painter,† for several days' work with other painters in making designs for embroideries and points d'Espagne. These designs were jealously protected. None had permission to make the fine point of the royal pattern, except those who worked for the manufactory, and all girls must show to the authorities the patterns they intended working, "so that the King shall be satisfied, and the people gain a livelihood."‡ That brides with picots, as well as *brides claires*, were made in the Royal fabric, is mentioned in the *Mercur* of July, 1673.§

After the expiration of the privilege (1675) the "fabricants" had designs specially made for them, which became their exclusive property. In 1680, they asked, and obtained, permission to prosecute certain small manufacturers who copied their patterns,|| and in 1691 they speak of the "licence" of several manufacturers, who copy the designs of others instead of using "tout leur esprit et tout leur industrie à inventer de nouveaux dessins et des modèles plus parfaits et plus délicats."¶

\* "Comme le principal défaut vient de ce que tous les points de France ne sont pas si fermes ni si blancs que ceux de Venise." —Extract from a letter written 2 January, 1682, by Colbert to M. de Montargis, Intendant at Alençon.

† "Colbert chargea les plus grands artistes du temps. Le Brun, Bérain, Bailly, Bonnemer, de créer des modèles."—*Le Point de France*. M. Laurence de Laprade. Paris, 1904.

‡ *History of Lace*, Mrs. Palliser, p. 190.

§ "On fait . . . des dentelles d'Espagne avec des brides claires sans picots; et l'on fait aux nouveaux points de France des brides qui en sont remplies d'un nombre infini."

|| "Gabriel Gence, Charles Guitton, et Louis Marescot, marchands trafiquant des ouvrages de velin et point de France . . . vous remontent que depuis trois ou quatre ans ils ont été obligés de faire de nouveaux dessins . . . lesquels reviennent à grand prix aux supplyants. Cependant quantité de personnes malveillantes dérobent les dits dessins. . . Toutes lesquelles choses méritent un châtiment exemplaire, à l'encontre de ceux qui se trouvent coupables et dont il est presque impossible d'avoir révélation, si ce n'est par censures ecclésiastiques." *Archives de la Préfecture de L'orne*.

¶ *Le Point de France*. Mme. Laurence de Laprade.

\* 1665–1675.

† Letter à Colbert, tome 132, fo. 75 (*Bibliothèque Nationale*).

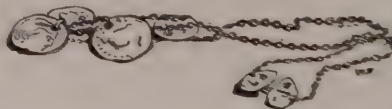
‡ En Janvier, 1673, M. le Comte d'Avaux ayant remplacé Mgr. de Bonzy comme ambassadeur à Venise, Colbert lui écrit: "J'ai bien reçu le collet de point rebrodé en relief, que vous m'avez envoyé, et que j'ai trouvé fort beau. Je le confronterai avec ceux qui se font dans nos manufactures, mais je dois vous dire à l'avance que l'on en fait dans la royaume d'aussi beaux."

— *Lefebvre*.

§ 1677.

|| 1678.

(To be continued.)







F. Brunner & Co. Lith.

W. Hamilton R.A. Del.

*Playing at Marbles*





**"The Furniture of Windsor Castle"      By Guy Francis Laking,  
M.V.O., F.S.A.      (London: Bradbury, Agnew & Company. 35 5s. net.)  
Reviewed by Frederick Litchfield**

THERE is a degree of responsibility attached to the ownership of great historic houses, especially of those which contain valuable furniture and accessories of antiquarian and artistic interest—and His Majesty has recognised his sense of trusteeship by graciously permitting much valuable information to be published concerning the contents of Windsor Castle. The book on the Royal Collection of Armour was some little time ago prepared by Mr. Laking, that of the furniture is now under review, and we hear rumours of other volumes to follow, which will treat of the Porcelain, Bronzes, and other art objects in the King's possession.

By this manifestation of his interest in the Royal treasures, His Majesty has set an example which one would like to see followed by other noble and illustrious owners of fine collections, because such particulars as an expert is able to give us in the form of a *Catalogue raisonné* are of great use, not only generally but in detail. There are marks and signatures, and there are peculiar circumstances affecting specimens which can only be brought under notice by careful scrutiny and by the advantage of having the

means of reference to old inventories and other documents.

In the very handsome volume under notice, Mr. Laking has made considerable use of such authoritative documents, and in some instances he has been able to inform his readers when and where the object was purchased, the price paid for it, and the different rooms in which it has been placed. One or two examples may be quoted:—

**A SILVER TABLE.**—*English workmanship, last years of the seventeenth century. The silver work is without date-letter, but there is a maker's mark, M.O., a monogram in a shaped shield, that of Andrew Moore, of Bridewell, whose mark was entered in the Goldsmiths' Hall in April, 1697.*

*The engraver of the top has signed it R. H., scap. 4 ft. wide. 2 ft. 5½ in. deep. 2 ft. 9½ in. high.*

**A CABINET OR COMMODE.**—*French workmanship, style and period of Louis XVI. (1774-93), late manner, but with certain alterations made in England, in the first quarter of the nineteenth century. 5 ft. wide. 1 ft. 7½ in. deep. 3 ft. 2 in. high.*



AN EBONY CABINET      FLEMISH, SECOND QUARTER OF THE SEVENTEENTH  
CENTURY      WINDSOR CASTLE

"Although without a stamp or *maitre ébéniste*

mark, this piece of furniture is probably by MARTIN CARLIN. It was purchased in 1826 from Messrs. Morel & Seddon for the 'Bow Room' state floor of Carlton House. The price paid for it was £367 10s. In 1828 it was sent to Windsor Castle. Since 1866 it has occupied the white drawing room."

The furniture of Windsor Castle described by Mr. Laking is limited to that of a stately character, all the ordinary or household furniture being omitted. It is classified under the following

4. Furniture made in England and of English workmanship during the second half of the eighteenth and commencement of the nineteenth century, in imitation of the French Régence, Louis XV., XVI., Marie Antoinette and Directoire fashions.
5. Tapestry hangings of English, French, and Flemish loomings, from *circa* 1580-1880.
6. French furniture of the period of Louis XIV.
7. French furniture of the period of Louis XV.



LATE SEVENTEENTH CENTURY SILVER TABLE, BY ANDREW MOORE, OF BRIDEWELL, PRESENTED TO WILLIAM III.  
BY THE CORPORATION OF LONDON WINDSOR CASTLE

twelve headings, and each sub-division is prefaced by a short note. The letterpress occupies 200 large quarto pages, and the specimens selected for illustration are veritable *meubles de luxe*, and are reproduced by photo-lithography on 47 well-executed plates, the details sufficiently defined to be of use to the collector for comparison and reference.

1. English and Continental Furniture (with the exception of French) from *circa* 1640-1700.
2. English furniture of the eighteenth century.
3. Furniture of English workmanship produced after the commencement of the nineteenth century.

8. French furniture of the period of Louis XVI.
9. French furniture of the nineteenth century.
10. Reproductions of French furniture of the
11. periods of Louis XV. and Louis XVI., pur-
12. chased for Her Majesty Queen Alexandra's apartments in 1902.

In the introduction to this catalogue, the author has given us a short sketch of the vicissitudes of the furniture of Windsor Castle, since "the careful inventory made in the first year of the reign of Edward VI., 1547," and he adds the rather disappointing statement that "not a single example now exists of the furniture, tapestry panels or



## *"The Furniture of Windsor Castle"*

numerous clocks and other objects recorded therein."

The castle contains no specimens of early Jacobean furniture, very little of the time of Charles I., and naturally, the period of the Commonwealth leaves no particular trace. With the restoration, however, "the empty galleries were practically remade, and certainly refurnished." The styles and fashions of the later Stuart period,

Mr. Laking then makes some observations on the classic revival in the reign of Queen Anne, and later on the work of Chippendale, his contemporaries and successors. Coming to more recent times, it was in the year 1830 that the large sum of £179,300 was spent by King George IV. in renovating the Royal possessions.

Those who are acquainted with the history of the formation of the famous Wallace collection, are



EARLY LOUIS XVI. FRENCH SECRETAIRE

WINDSOR CASTLE

though not largely represented, are shown in their most characteristic forms. Nothing could be more sumptuous or more assertively rich than the silver furniture bearing the monogram and crown of King Charles II., though unfortunately only a table, a mirror, and the torchères remain."

The reign of James II. saw no important change, but "with the accession of William III. new ideas sprang into existence, and English taste came under the influence of the skilled artists and workmen brought from Holland by that monarch. Windsor Castle possesses many important examples of furniture belonging to the time of William and Mary."

aware that the Marquis of Hertford was about this time, say from 1820 to 1840, making considerable purchases of the best furniture, Sèvres porcelain, pictures and bronzes of the previous century's productions of French artists, and as he was the confidential adviser of George IV., the Windsor Castle collection is considerably indebted to his fine taste and judgment in these matters. Owing to the disturbed state of France at this time, a great deal of fine furniture, formerly the property of the French nobility, was thrown on the market and found its way to London, where it was sold for prices which, by the light of recent sale catalogues, seem ridiculously small.

One cannot help noticing some errors and inconsistencies in Mr. Laking's comments, which would scarcely have been expected in a work of this kind. For instance, Thomas Sheraton is surely too well-known as a designer of late 18th century furniture to be called "Robert"; and in his appreciation of Chippendale and his contemporaries, while in one sentence we read that "in their rococo manner it must be remembered they but catered for what was in great demand,"—the Chinese, or rather, so-called Chinese, forms—in another sentence on the same page we are told that "Thomas Chippendale, with his followers, did almost as much to raise the standard of British art as the great English painters of his day." Again, on page xvi., he expresses his opinion that "the public had grown tired of the classic restraint of the 17th century, and gladly followed the latest fashion," and yet he has told us that "in the reign of Queen Anne we see what the writer conceives to be the first really English classic revival, as applied to furniture," and then proceeds to speak of the meretricious ornaments of the latter part of the 17th century.

The cabinet described on page 135, and illustrated on plate 37, he has ascribed to the latter part of the reign of Louis XV. This is surely much later, and although the lacquer panels themselves are probably of an earlier make, the lines of the cabinet, the style of the mounts, the mouldings

and details all point to its having been made in the latest manner of Riesener, who died in 1806.

In describing the tapestry as of English, French and Flemish "looming," he has coined a word which is neither necessary nor graceful, but he has rendered a distinct service by being able from documents to shew that the carved and gilt frames of some of these beautiful tapestry suites were the product of an English firm (Morel & Seddon) in 1829.

It is difficult to understand the *raison d'être* of Appendix I., which gives no information, and only contains three very badly executed zincotype illustrations of cabinets, which would have been better omitted, as they are of so inferior a character to the photo-lithograph plates which illustrate the body of the book. Appendix II., which contains the inventory of the wardrobe of Henry VIII., taken from the Harley MS. in the British Museum, is, however, a useful reference of antiquarian interest.

The compilation of the catalogue has been well done, and indicates much careful research into the best authorities on the subject, and the use of information obtained from privileged sources. The price of such a volume, with its forty-seven excellent plates, must be necessarily high, but for those who possess furniture, the value of which can be reckoned in thousands and tens of thousands of pounds, it is a modest sum for so useful a work of reference.



SOFA (ENGLISH WORKMANSHIP, 1829), COVERED WITH BEAUVAIS TAPESTRY OF THE THIRD QUARTER OF THE EIGHTEENTH CENTURY WINDSOR CASTLE





## Dr. G. C. Williamson's "History of Portrait Miniatures" Reviewed

At the present time, the historic art of miniature painting has attained an importance in the pursuits of the connoisseur and collector which it has certainly lacked at any previous period, and the eagerness with which the initiated seek the highly-prized treasures in this field of discovery has been stimulated to a pitch of enthusiasm by the writings and books which have been published on the subject in recent years. Old miniatures by well-known masters of the art have become a fashion, but like other fashions, it is not always based on knowledge or good taste.

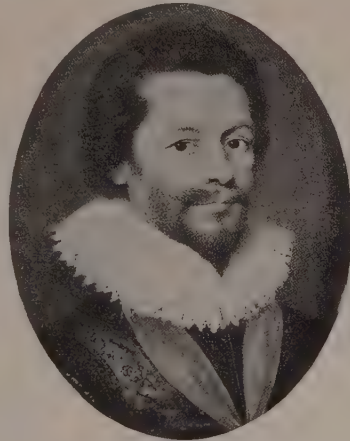
At a period when an art is claiming so much attention alike from the *dilettante* and the professional collector, it seems of the first importance that writers, whose responsibility it is to direct fashion into the channels of good taste, should themselves discover a standard by which they may appeal to and influence all students of that art. This recognition of a standard which should govern all criticism need not necessarily imply an unanimity of opinion when considering the work of an individual artist, but it should mean the attainment of a certain balance of criticism which would add greater value to the work of the critic and most certainly would give an

increased usefulness to it in the eyes of the student. Unfortunately, this is a somewhat Utopian view of criticism, and we find that critics are often led by the fashion they have themselves done so much to create. In this sense it might

be epigrammatically said that—fashion is the enemy of good taste.

To build up a sound judgment it is necessary to study an art scientifically and technically, as well as historically—in short, to possess a wide and thorough knowledge of its *raison d'être* in the scheme of artistic thought and development. The chronicling of innumerable facts and details relative to the lives and work of individual artists cannot supply our needs in this respect, in truth it even tends to mystify and mislead.

Herr Albert Jaffé, of Brussels, a collector of some pretensions, attempted a few years back to make an exhaustive list of names of miniaturists, with innumerable illustrations from their works. He claimed that this publication was the most complete illustrated catalogue in existence. But, once launched upon such a task, it was naturally impossible to know when to stop—when to bring a critical censorship to bear upon a painter's work, and exclude a name as unworthy. As a result of this, a



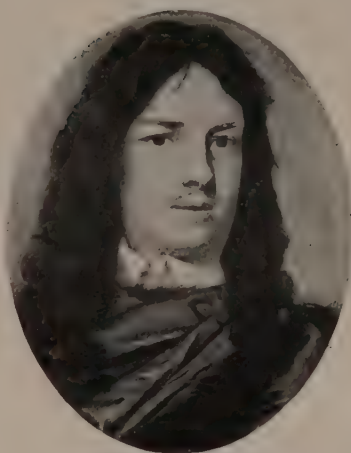
SIR ROBERT HARLEY  
BY P. OLIVER WELBECK ABBEY



CHARLES, PRINCE OF WALES, AGED 14  
BY P. OLIVER BELVOIR CASTLE

number of names were included that can never be of any interest to the student or collector; at the same time the list failed in its object, inasmuch as the names of miniaturists are legion, and there have also been numbers of painters of genius of all nationalities who have painted miniatures worthy to rank with the work of specialists in the art.

In *The History of Portrait Miniatures*, by Dr. Williamson, we have a book of a different stamp, which is undoubtedly a publication of considerable



ABRAHAM COWLEY  
BY S. COOPER WELBECK ABBEY

nor pains in collecting every available fact which may throw light on the lives and work of the famous painters of small portraits, giving us all the evidence which may tell in favour of or against the attribution of a work. As a result of this research, Dr. Williamson has been able to gain some new evidence to prove points of considerable interest to the collector, and in the case of Alexander Cooper, he has written a new page in the history of the art, which is of value.

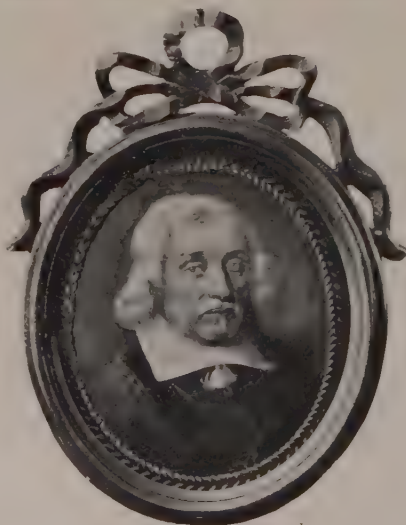


COL. HY. SYDNEY BY S. COOPER WELBECK ABBEY



SIR E. SPRAGG BY L. CROSSE MONTAGU HOUSE

importance from some points of view. Its *ensemble* appeals at once to our imaginations, and perhaps the æsthetic pleasure we experience in our first impression of its magnificence unconsciously leads us to expect very great things indeed from its perusal. To do justice to the book we must, however, accept the author's evident intention in approaching his subject, and this is frankly to appeal almost exclusively to the wealthy collector rather than to the student. With this main idea in view, the writer has spared neither time



PETITOT BY HIMSELF  
EARL OF DARTREY'S COLLECTION

In his review of Holbein's miniatures, and the evidence for or against the authenticity of miniatures attributed to this master, we should be inclined to question the stereotyped opinion that the genuineness of a work can always be decided by a comparison with the supposed painter's finest examples. All artists know that a painter will often fail to attain, in a technical sense, the ideal of his highest achievements, though there will still be retained some of his essential characteristics. In this respect, the doubt the writer



## *"History of Portrait Miniatures"*

throws upon a miniature of Henry VIII. at Montagu House is hardly justified, we think, by his criticism. The strongest evidence, if there is any, to justify a doubt, seems to us to be the comparative lack of design in the manner in which this portrait fits the circle, a point in which it differs, in a degree, from

Cooper portraits at South Kensington, which tend to prove that they are in reality the work of Mrs. Rosse. Here, again, we feel that the display of evidence is not convincing.

As an illustrated catalogue this book is excellent. The references are as complete as it is



NICHOLAS FOUQUET    BY PETITOT    EARL OF DARTREY'S COLLECTION

every known miniature by this consummate craftsman and painter. It is curious that no mention whatever is made of the delightful oval miniature of Edward VI., when about five years old, in the same collection, although this has been considered by most authorities as an undoubted original.

Dr. Williamson propounds some interesting theories concerning the Edwin Laurence series of

possible to make them, and the compiler has devoted himself with enthusiasm to a very big undertaking. We can refer to an almost exhaustive list of existing masterpieces, and with the use of judgement can form a fairly adequate idea of the comparative worth of a master's work. On the critical side of the subject the author is often decidedly ambiguous, and we fail to grasp the consistency of his remarks—as, for instance, when



HENRIETTA, DUCHESS OF  
PORTLAND. BY COSWAY  
DUKE OF PORTLAND'S  
COLLECTION

and attained to the zenith of its importance.' Later, at the commencement of Volume II., he appears to have changed his views and says that "the greatest miniature painter of the eighteenth century is not, in my opin-

ion, the man to whom that place of honour is usually awarded," and then proceeds to infer that John Smart was greatly the superior of Richard Cosway.

Dr. Williamson's later opinion is certainly the more correct, in that the exaggerated importance given to the popular miniaturist by the ordinary writer on this subject is only now being fully recognised. At the same time, we hardly agree that John Smart is the painter to take the place of the dethroned idol. The author's apparent confusion between ultramarine and Prussian blue, in describing Cosway's favourite colour, will strike the artist with some amusement, but this is after all a mere technicality.

As the reader peruses descriptions of details relating to innumerable examples of miniature portraits, he cannot but be sensibly impressed by the untiring patience that must have been devoted to their tabulation. The chapter on the exhibitors of miniatures at the Royal Academy is perhaps

he tells us, on page 111, that "the art of miniature painting previous to the advent of Cosway had fallen into disrepute, but with Cosway's appearance it gained a fresh lease of life

the climax in descriptive cataloguing; and here we have the great mistake of trying to include some fact about every mediocre painter who was a sometime exhibitor at these galleries, and this notwithstanding that the author confesses, in many cases, to knowing little or nothing about their work. Surely there is a serious reason for leaving this crowd of names in the peaceful oblivion into which time had cast them. Their enumeration only misleads the ordinary reader and

involves the true issue of his study, without adding anything of material value for those for whom this book is obviously compiled. Here and again we come across the name of a miniature painter whose work is worthy to rank on an altogether higher plane.



THE FAMILY OF HALL, THE ARTIST  
BY HALL WALLACE COLLECTION



THE PRINCESS LUBOMIRSKI  
VARESE COLLECTION

BY COSWAY



## *"History of Portrait Miniatures"*

Such an artist as James Anthony Arlaud is somewhat summarily dismissed without any reference to, or illustration of, his work being given. This miniaturist has done some remarkable work, as his portrait of James II. and others will testify. The date of his birth, by the way, was 1668, not 1688. Is it being too captious to suggest that Joseph Severn might have found a place in this lengthy list of little-known miniaturists?

considerable length to the work of its two most distinguished exponents in the eighteenth century—Jean Honoré Fragonard and Peter Adolphe Hall. The charming qualities of Fragonard's airy and masterly work may be marked in that typical study of a child in the University Galleries at Oxford, which is here reproduced, though this seems to be the only example of his freer style to be seen in this country. Hall's miniatures, which are



THE PRINCE REGENT    BY COSWAY    HIS MAJESTY'S COLLECTION

In that portion of the volume devoted to foreign miniaturists, most of the principal painters find their allotted space, and many of them are illustrated by interesting examples of their work, though we miss any mention of that great painter Cornelius Janssens, whose oil portraits in little possess so much that is truly big in their rendering. The work of the oil miniaturists holds but a small place in the scheme of this book, and the medium in which they worked is not always clearly defined. The section given to the French school is very complete, and the author refers at some

better known, are no less distinctive in their qualities. Though, strictly speaking, a Swede by birth, he should certainly, we think, be claimed as belonging to the French school of miniaturists, since his art was learned in France, and his greatest reputation was made in Paris, where he became the most fashionable portrait miniaturist of his day, especially amongst the fair sex. Many of his delightful miniatures of ladies may be seen at Hertford House; and in the volume before us we have the additional interest of some portraits of men, one being of Gustavus Adolphus of Sweden,

and another a likeness of the artist ; these are from the national collection at Stockholm. In a selection of miniatures representing this school, there should also have been included an example from the hand of the famous Rosalba Carriera, who, though an Italian, was certainly the most distinguished lady miniaturist of her day practising the art in Paris. It is true that she only resided for about a year in Paris, but her vogue was such that it stimulated considerably the fashion for miniature portraits. A very delightful and piquant little picture of this lady, painted by herself, may be seen in the Welbeck collection.

One is glad to find that a brief chapter is devoted to the mention of American miniaturists, the study of whose work has been almost entirely neglected on this side of the Atlantic. We understand that Miss A. Hollingsworth Wharton's book, *Heirlooms in Miniatures*, is at present almost the only reliable source of information concerning these painters. We believe a very comprehensive history of their art is now in the course of completion, when it will be found that such a painter as Edward Green Malbone takes a very high place indeed.

A word or two may be said on the subject of our own modern school, of which Dr. Williamson, perhaps, like other enthusiasts for the earlier exponents of the art, finds it difficult to form an accurate judgement. In this case, would not a less fervid praise of a single modern painter have struck a truer balance, and at the same time

have upheld the dignity of sound criticism ?

We have mentioned some of the deficiencies which have occurred to us on reading through this history of portrait miniatures, but on the lines on which it has been modelled, it may be considered the most complete of any publication yet produced ; nevertheless it is not a book to read, but one to be referred to.

The chapter on the literature of the subject, with references to other books that have been written, is an extremely valuable and necessary addition, in view of the lack of any attempt in this work to give an analytical comparison between the various masters, or to show the true inwardness of the development of the art of portraiture in little from the archaicism of the Flemish school to the maturity of the seventeenth century and the subsequent comparative effeminacy of the eighteenth century painters. Neither is there any suggestion of the traditional dependence of the art of the miniaturist upon the nobler and greater arts, reflecting, as its history shows, a considerable measure of their weaknesses and their strength.

The typography of the book leaves nothing to be desired, and our only regret must be in the universal use of collotype as a means of reproduction, which, as we have always maintained, is only really successful when dealing with objects in relief. The wealth of its illustrations, however, alone makes this book a very precious acquisition to all those who love this beautiful and most personal of the arts.



ISABELLA, DUCHESS OF RUTLAND  
BY A. PLIMER BELVOIR CASTLE



A LADY BY SMART  
WALLACE COLLECTION



THE KING OF ROME BY ISABEAU  
WELBECK ABBEY

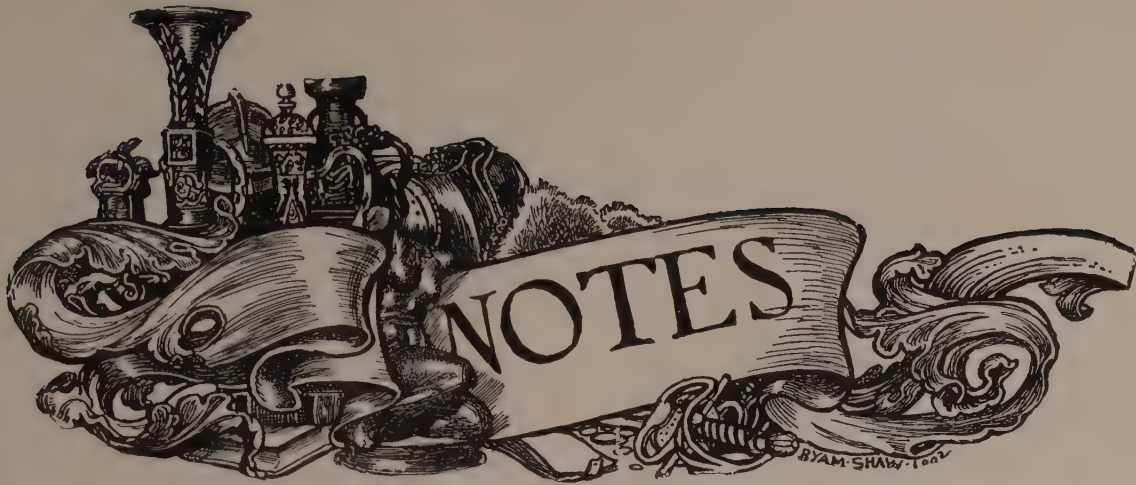






LONDON, FROM THE TOWER BRIDGE  
BY W. L. WYLLIE  
FROM "LONDON TO THE NORE"  
(A. & C. BLACK, LONDON, W.)





ONE rarely meets with historical relics whose authenticity can be proved beyond question.

#### A Jewel of Queen Elizabeth

Yet such is the case with an ornament, the property of Mr. G. E. Lloyd Baker, of Hardwicke Court, Gloucester, which is known to have been presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury. It is an oval pendant, formed of an intaglio on jasper agate set in a thin rim of corded gold, with a loop for suspension, so that it could be worn from the neck by a riband or chain. The gem, which is illustrated here the same size as the original, is convex on both sides, but is engraved one side only. The subject is Venus and Cupid at the forge of Vulcan. The intaglio is of extremely fine quality. It is of Italian cinque-cento work, possibly from an antique design. Its gold mount is in all probability English.



OVAL PENDANT  
"THE FORGE OF VULCAN"

workmanship. The open rose upon the lid, with delicately modelled petals, is worked by the lathe alone, and is a masterpiece of skill in turning. On the bottom of the box is also a rose, but less deeply cut. The sides, worked to represent open basket-work, are finished in the most perfect manner.

Within the box is a loose piece of parchment, cut into nine circles. On seven are long explanations of the virtues of the jewel, which was manifestly regarded as endued with certain talismanic or phylacteric properties. These inscriptions, written in French and Latin, in a beautiful hand, are from Pliny, Isidore, and Dioscorides, describing the magic virtues attributed to the agate in ancient times.

On the two remaining circles of parchment are perhaps the most interesting features of the gift—the dedicatory inscriptions which accompany it.



IVORY JEWEL BOX

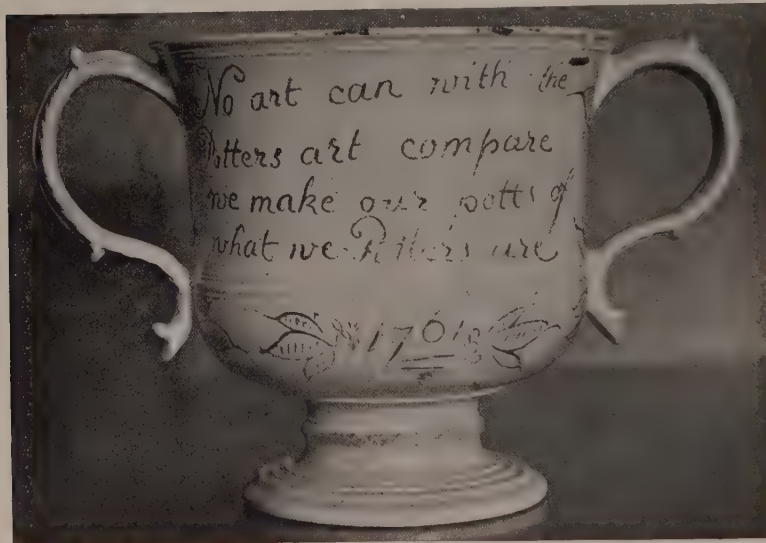
As fine as the jewel itself is the original box in which it was presented by the Primate to Queen Elizabeth. This is of ivory, of very beautiful

In addition to those visible in the accompanying illustration, there is on the other circle a miniature figure of St. George within a garter, with words

## The Connoisseur

dedicating the precious gift to the Queen by her servant the Archbishop. The portrait of the Queen, here somewhat indistinctly seen, is delicately painted in blue *grisaille*. Of the inscriptions that surround it, the outer is from Proverbs i. 5. The two inner, a laudatory and flattering motto, refer to the recipient of the jewel with a regret that one whose virtue was only equalled by her beauty could not have more than her allotted span of life.

PIECES of English saltglaze ware, which are both dated and inscribed at the same time, are so extremely rare that the unearthing of an important specimen seems worthy of being recorded in THE CONNOISSEUR. The piece under notice is of the



SALTGLAZE GOBLET

kind known as "scratched blue." As the illustration shows, it is a two-handled goblet or loving-cup, 5 inches high. Round the body, on either side, is a doggerel verse in ordinary handwriting, incised and coloured blue, and below it the date 1761 and slight floral decoration. One of the verses was a favourite one with the old potters, who no doubt thought they were not sufficiently esteemed, and wished to impress on the public the importance and dignity of their art. It runs as follows:—

"No art can with the Potters art compare,  
We make our potts (*sic*) of what we Potters are."

The other verse I do not remember ever having come across before on a piece of pottery. It breathes a praiseworthy spirit of resignation on the part of a thirsty workman, the height of whose ambitions would appear to have been "strong

beer," though he was content to put up with the humblest form of liquid in the shape of "water clear," when he could not get anything better. In his mind "starving" arose not from want of food, but want of drink. The verse is:—

"Sometimes strong beer,  
Sometimes small beer,  
Sometimes water clear,  
Let me not be starved here."

There is a goblet of the same pattern illustrated in Hodgkin's *Early English Pottery*, but that bears the common inscription:—

"Remember me  
When this you see  
Tho' many miles (*sic*)  
We distant be."

SINCE communicating the note which appeared in the April number of THE

CONNOISSEUR,  
An on an unpublished  
Unpublished on an unpublished  
Pontefract siege-  
Siege-coin shilling, struck  
at Pontefract, on

behalf of Charles II., I have added to my cabinet another siege-coin, issued from the same place, which is, so far as I am aware, quite unknown and therefore deserving of publication. The coin may be described as follows:—

Shilling. Obverse:—Beneath a crown, which has a jewelled band.

HANC : DE  
VS : DEDIT

1648

and around, CAROLVS : II : D : G : MAG : B : ET :  
H : REX :

Reverse:—The castle gateway, the central tower of which is surmounted by a flag, having PC on either side; OBS to left, whilst a cannon protrudes from the right hand tower, around is:—

POST : MORTEM : PATRIS : PRO : FILIO, m m,  
an inverted pistol.

This piece, from the occurrence of a mint-mark upon the reverse, is in this respect somewhat similar to the coin previously noted in these pages, and is, like it, unique.

It would appear, from its reading CAROLVS on the obverse, that this coin is an example of the second issue of Charles II., struck at Pontefract, and in the light of this discovery, we must now





PONTEFRACT SIEGE-COIN

regard the coin illustrated in the April number as belonging to the third issue.

This coin is octagonal in shape and weighs 79 grains, and it will be noted that the King's French title is omitted from the obverse.

THE two pictures which appear with this note illustrate a pair of miniatures of early date, which have recently been discovered in the North of England. These two portraits, which are encased within a single gold frame of about 1630, not

improbably represent mother and son, though, up to the present time, the writer of this note has failed to name them, notwithstanding the fact that the presentment of the man seems strangely familiar: perchance some reader of these lines may be more successful in assigning them to their proper place.

The lady, who is dressed in the characteristic costume of the period of Elizabeth, wears both in her brown hair and around her neck, a rope of pearls, with pyramidal pendants. Her brooch is formed of emeralds, whilst her earrings are of pearls, with emerald drops. The background is of bright ultramarine, semée of golden flaming stars, whilst the signature of the artist, a Lombardic S appears in the field, to the left of the figure.

The man, probably the son of the preceding lady, is of considerably later date, about 1620. His hair, which is of chestnut brown, is delicately treated, and the whole face is full of expression, with an appearance of gentle reverie; he wears an exquisite lace collar, armour richly damascened with gold, and also an elegant crimson sash.

In describing the portrait of the lady, we mentioned the occurrence of a Lombardic S, which

gives us a clue to the name of the artist who executed this piece. It would appear that this is the initial letter of the celebrated miniaturist, John Shute, who flourished about this time. Little is now known concerning the life and work of this painter, and so far as I am aware, no painting can now with certainty be attributed to this master, with the possible exception of the miniature at present under discussion. In the free use of gold in the decoration of the field, the flatness of the face, the absence of shadow effect and the lack of expression, we are very forcibly reminded of the work of the monastic illuminators.

Some details of the life of John Shute may prove of interest. He appears to have flourished about 1550-1570, being both an architect and a painter in miniature, and upon the former subject he wrote a work entitled *The First and Chief Grounds of Architecture*, which he published in 1563, dedicating it to Queen Elizabeth. In the preface of this work he describes himself as being a "painter and architect," and states that he had been in the employment of John Dudley, Duke of Northumberland, who sent him, in 1550, to Italy, where he studied architecture and the allied sciences. He was born at Colmington, Devon.

It is stated by Heydock in his translation of Lomazzo's *Art of Painting* that "limming was much used in former times in church-books, as also in drawing by the life in small models, and of late years, by some of our countrymen as Shoote."

It will therefore be apparent from the above extract that his works were much esteemed by his contemporaries.

The artist who executed the second portrait was



TWO EARLY MINIATURES

of the school of Oliver, if indeed this picture is not from the brush of Peter Oliver himself, who was at this time, 1620, practising the miniaturist's art, upon the decease of his father. Peter Oliver, who was born in 1594, and died at Isleworth in 1647, was much employed by Charles I. to copy in miniature the pictures in the Royal collection. He painted in addition the nobility and members of the Courts of James I. and Charles I. A large find of this artist's works occurred at a county house in Wales in the middle of the 18th century.

Peter Oliver sometimes signs himself P. Olivier, at least this is the case on a picture dated 1628, and this fact would seem to point to a French ancestry. One interesting feature of the miniatures under consideration is the fact that they are executed upon contemporary playing cards—that of the lady being painted upon the Queen of Hearts! a possible allusion to the lady's charms; that of the man occurring upon the Two of Clubs. Between the two pictures are other playing cards, which act as packing.

It has been suggested that the two miniatures described above may represent respectively; Anne of Denmark, Queen of James I., and her son Henry, Prince of Wales, whose early death in 1612, at the age of nineteen, probably changed the destinies of England.

THE Hepplewhite chair we illustrate is particularly interesting to those who are lovers of the work of the eighteenth century cabinet makers, not only because it is a beautiful example of their work, but far more on account of the curious alternative design for the legs and seat.

Probably it was made under Hepplewhite's own supervision, in order that he might decide by demonstration which form of leg best suited the design of the chair back.

It will be noticed that with the more elaborately carved leg he gives a curved sweep to the front of the seat, with a patera in the centre, but with the straight-fluted leg he substitutes a simpler design, ornamented only with slight carving.

Nothing could show more clearly how seriously the artist cabinet-maker of the period undertook his work, deciding only by actual experiment how to produce the most decorative effect. No amount of labour was considered in vain when the sole aim was to produce a piece of work that would establish

a decorative and artistic claim, and there is no doubt that it is to this feeling and influence that the just reputation of the "great period" of English furniture is due.



HEPPLEWHITE CHAIR  
IN THE POSSESSION OF B. L. DIGHTON, ESQ.

THE print "Les courses du Matin" or "La Porte d'un Riche" is one of a set designed to show, as was announced, *les Mœurs et Les courses du Matin* *Ridicules du Jour*. These were published in *Ventose an XIII*. (1805).

It is to be found printed both in black and in colours. In the most important of this particular series no less than thirty-seven persons are to be seen, almost every one of whom is intent upon getting something out of the rich man, at whose door the crowd is to be seen. Though Debucourt did his best work before the Revolution, this print, especially when coloured, is one not to be passed over when met with, as besides its great interest as showing the costumes of the day, it is by no means devoid of artistic merit.





*Dessiné et Gravé P.L. D.C. et  
Déposé à la Bibliothèque Nationale.*

LES COURSES DU MATIN,  
OU  
LA PORTE D'UN RICIE

*Venise an 13 (1805)*



CRYSTAL VESSEL, IN THE MUNICH TREASURY

IN a note on the "Gabbitas" biberon, admirably illustrated in the September number of *THE CONNOISSEUR*, *The "Gabbitas"* I observe with great satisfaction an admission as to the possibility of the German origin of the work—an attribution, I venture to say, which would have been entirely discountenanced not many years ago. One welcomes this admission as a distinct sign that after centuries of neglect, tardy justice is at length beginning to be paid to the great German goldsmiths of the second half of the sixteenth century—the craftsmen of Nuremberg, Augsburg, Munich, Prague and Vienna—who, in spite of the fame they enjoyed during their lifetime, have been subsequently overlooked, while their productions have long been erroneously ascribed to Italians. A comparison of the biberon with other objects of the same class from the hands of German craftsmen in the Treasury at Munich, and particularly in the Imperial collections at Vienna, reveals a very striking similarity. For this and other reasons I am convinced that the work, certainly as far as the gold and enamels upon it are concerned, should

never have been described as Italian. As compensation for the unjust neglect into which they have been permitted to fall, I feel sure that full recognition of their merits will eventually be given to those highly-skilled German goldsmiths, who, during the latter part of the sixteenth century, supplied the wealthy merchant-princes of South Germany with large numbers of similar jewelled and enamelled articles.

THE three items here illustrated are all interesting from the fact that they were at one time *Royal Relics* in the possession of Royalty. The gold ring is composed of miniatures of King Charles II. and Queen Henrietta, mounted with diamonds, and



CRYSTAL CUP, VIENNA IMPERIAL MUSEUM



is called the "Tattersal" ring, owing to the fact that it was given by King Charles II. to Captain Nicholas Tattersal for taking him across to France from Shoreham on October 15th, 1651. It is now an heirloom in the possession of the Rev. Sir George C. Shiffner, Bart., of Coombe, near Lewes, who is a descendant of Captain Tattersal. A pension of £100 was also given with the ring, which was continued to his descendants; Sir John Bridger, great-grandfather of the present baronet, being the last recipient.



TATTERSAL'S RING

The jug and basin is of Oriental china, and was used by King George IV. on one of his visits to Coombe.

The two crystal goblets illustrated were given by the Empress Catherine of Russia to a lady of her Court, who was an ancestress of the Shiffner family. They are engraved with the portrait of the Empress and the Russian arms, ornaments with gold and black.



JUG AND BASIN, USED BY KING GEORGE IV.



CRYSTAL GOBLETS, PRESENTED BY CATHERINE OF RUSSIA

AN important Japanese *kakemono*, representing the Death of Buddha, painted on silk, hangs in Taunton Castle Museum. It is large in size, fine in execution, rich in its variety of colouring, in excellent preservation, and an exquisite example of Japanese art on the flat. It was collected by the late Mr. William E. Surtees. The original, of which we give an illustration about one-thirteenth scale linear, measures 5 ft. 1 in. by 4 ft. 9 in. The colours employed are numerous, and many very brilliant, but the effect of the whole is not one of gaudiness. Buddha is represented as extended under the saras trees, plunged in the rest of eternal unconsciousness. His disciples, who surround him, regard him with a mixed expression of regret and admiration. The poor and oppressed bewail the charitable friend. The whole creation, even animals, were disturbed by seeing him who always respected life in all the various forms which it assumes in nature, reduced to the state



THE DEATH OF BUDDHA TAUNTON CASTLE MUSEUM

of a corpse. The spirits of Earth, of Water, and Air approach him with respect, followed by the denizens of their dominions, fishes, birds, insects, reptiles, and quadrupeds of all sorts.

THIS very elegant specimen of mediæval iron-work is a fine example of the skill and labour expended on such ordinary objects as lock-plates, and the amount of detail in a comparatively coarse material which could be crowded into a very small space. The whole plate only measures about 10 by 14 ins., whilst the escutcheon, into which the bulk of the work is compressed, is not half that area. The plate itself is bordered on each side with gothic crocketed pinnacles, and was fixed by the screw holes, which can be seen, to the front of the chest. The escutcheon, which was secured to the chest lid by the hinged strap, was somewhat complex; the centre part, bearing a small snake, when lifted up disclosed the key-hole, which was surrounded by two winged dragons with interlacing tails.

**German Chest  
Lock-Plate**

From the absence of all renaissance detail, the work may be ascribed to the earlier half of the fifteenth century, and is undoubtedly of German origin.

*The Old Chamber Organ* originally stood in the Minstrels' Gallery, which occupied a place at the southern end of the hall, but was demolished soon after the beginning of the nineteenth century. This organ

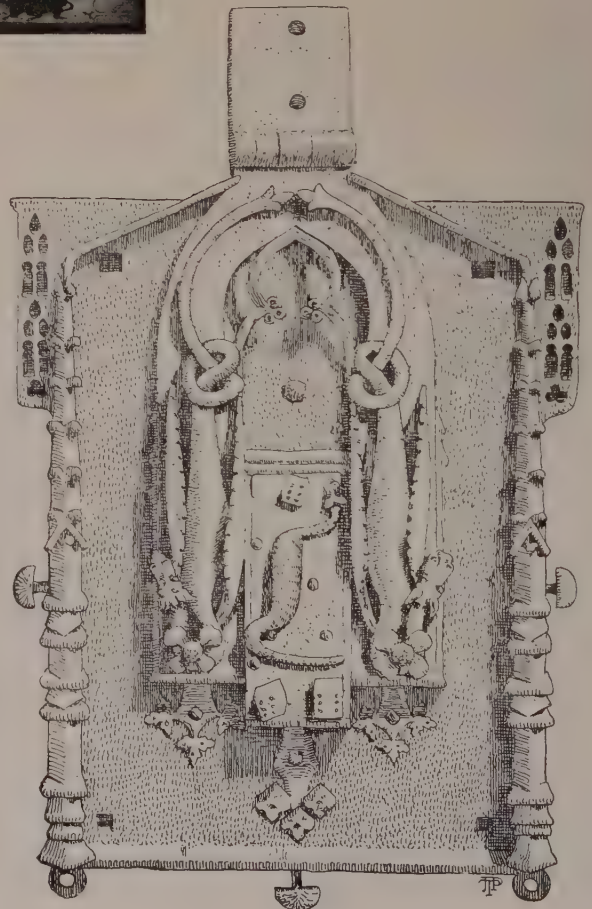


PLATE AND ESCUTCHEON OF A GERMAN CHEST LOCK





OLD CHAMBER ORGAN

is reputed to have been built by one of Cardinal Wolsey's monks.

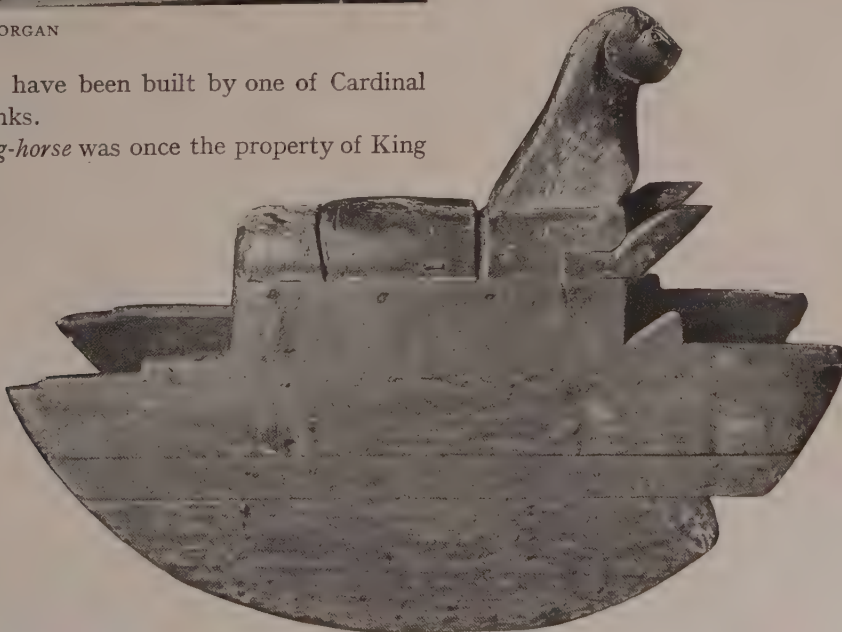
*The Rocking-horse* was once the property of King



CARDINAL WOLSEY'S CHAIR

Charles I., who spent some of his childhood at Theobalds.

*The Curious Chair* with twisted staves is said to have been acquired by Cardinal Wolsey, who is supposed to have built the great house.



THE ROCKING-HORSE OF KING CHARLES I.

M. A. J. WAUTERS, the eminent director of the Brussels Museum of Ancient Art, has discovered that a picture sold at a public sale as from the brush of Nicholas Maes, and bought by the Museum for the sum of £780, is in reality a portrait by Vermeer of Delft. It was bought in Paris five years ago, and since then has remained catalogued among the works of unknown painters. The reason which M. Wauters advances for his belief are not disputed for a moment. The picture is a great addition to the Brussels collection, as the examples of Vermeer's works are very rare. Nine museums only can now claim paintings by this artist, these being London, Dresden, Berlin, Frankfurt, Amsterdam, The Hague, Brunswick, Budapest, and the Louvre. In all about twenty of his works are known, private collectors such as Prince Czernin, in Vienna, Six in Amsterdam, Joseph in London, Kann in Paris, Destombes at The Hague, and the Duc d'Arenburg in Brussels, making up the number. The new discovery at Brussels has a special interest in that the artist only painted three or four portraits, this being one of a man seated and wearing a large felt hat.

Another portrait that has also just been added to the collection of old masters is one by Simon de Vos, the Brussels gallery up to now lacking a work by this Antwerp painter, whose pictures are also extremely rare. A picture, "The Fire," by Aert van der Neer, and the "Sermon," by Berckheyde, are also new acquisitions.

To do full justice to the glorious glow of Rembrandt's paint in a typographic reproduction is about the most difficult problem of colour block-making and printing, and in judging Mr. Menpes's attempt it would be unfair to compare the results shown by him in this book with the original paintings chosen as models for his plates. They should rather be compared with other reproductions done by similar, if less perfected, processes; and it will be found that Mr. Menpes scores heavily.

Unfortunately the worst things in the whole book are from two pictures at our National Gallery, while the thirteen plates from the Hermitage Rembrandts have a depth and richness hitherto unattained by mechanical processes.

The National Gallery originals are accessible to everybody, and the poor quality of these two plates is apt to make one look with unfair suspicion upon the rest of the illustrations. Of Mr. Lewis Hind's essay on the Life and Work of Rembrandt, which accompanies the colour plates, it would be difficult to speak with exaggerated praise. Would that more critics were to adopt his methods. Art monographs would then be as interesting and readable as novels, and would be of real educational value. As it is, the letterpress is only too often regarded as an unnecessary accessory to a pretty picture book.

THE nineteenth volume of Mr. J. H. Slater's useful annual *Book Prices Current* makes a carefully edited record of a remarkable season. One important alteration is noticeable. To facilitate reference the General and Subject Indexes have been placed in one alphabet instead of in different parts of the book. From October, 1904, to July, 1905, just 50 book sales took place, the total number of lots being 42,447, for which a total of £121,327 was obtained. Of these items Mr. Slater records about 5,500.

THIS is a day of compilation rather than of research, and Mr. F. S. Robinson's volume—the latest addition to the curiously termed *Connoisseur's Library*—is, perhaps, the most compendious of recent works of this nature devoted to the subject of furniture. It contains a full statement of known facts, arranged upon a plan by no means easy to follow, and involving—especially in the account of the eighteenth century—not a little overlapping; so that we fear the collector will find some difficulty in extracting the precise information necessary to him for the identification of his possessions, even with the assistance of the excellent index. Mr. Robinson is, however, entitled to the credit of having satisfactorily digested the many recent additions to the literature of his subject, with, it should be said, perfectly fair acknowledgment of the sources of his information. And in this way he undoubtedly has succeeded in giving to the public a useful book of reference. He has deliberately abstained from reproducing designs, a matter wherein we venture to disagree with his judgement; for nothing is more interesting or valuable than to trace the modifications imposed on a pattern by the material selected for the realisation thereof. We do not think it ought to have been impossible to throw more light upon the difficult period embraced by the first half of the eighteenth century. There are sources of information hitherto comparatively unexplored, which only require patient and scientific research for their elucidation, as witnessed by recent results obtained by those writers who, in the pages of this magazine and elsewhere, have specialised in the class of furniture to which the name of *Chippendale* is generally applied. Mr. Robinson gives a good series of illustrations, very well reproduced; but we cannot agree with the dates attributed to some of the specimens. Plate xxv., for instance, certainly belongs to the very end of the sixteenth century rather than to its first half; and, in other instances, the period is too early. Some of the pieces illustrated are of doubtful authenticity. The "Court Cupboard, oak inlaid, 1603" (plate xxxviii.), is, we believe, admittedly spurious, and has, for some years, been so described. The reference to the so-called "Boyle Air-pump" is equally unfortunate. No one with expert knowledge of furniture should ever have entertained the idea that it could date from 1660, and Mr. Robinson's conclusions based on that assumption are, of course, inadmissible.



## Notes

There is to be held in Shrewsbury during May an exhibition of Shropshire Art, Crafts and Industries. The objects for exhibition will include drawings and paintings in oils, water-colour and black and white; wood-carvings, pottery, glass, metal-work and needlework. A strict rule of the exhibition is that with the exception of the wrought-ironwork section all exhibits must be confined to the county of Salop, and must be the work of living artists. Entry forms can be obtained from the Hon. Secretary, Coneybury, Cleobury Mortimer, Shropshire.

So little encouragement is now given to artistic lithography, in spite of the determined effort of some years ago to bring about a substantial revival of this charming method, that we are glad to call special attention to a series of eight prints executed by Mr. Claude Shepperson, as illustrations to "Up Along and Down Along," a small collection of poems by Mr. Eden Philpotts. Mr. Shepperson succeeds best in his figure subjects, which are both admirably composed and put on the stone. His technique is excellent, and the book—of which 500 copies only are printed—is eminently one for collectors. It is published by Messrs. Methuen & Co.

FEW modern craftsmen are better aware of the limitations of their medium than Mr. Philip Pimlott, who takes a prominent position among the etchers of the day. In a portfolio of 6 original etchings, which he is publishing at the price of 2 gns. net, from Larbert, Harcourt Road, Brockley, in an edition strictly limited to 100 copies, he shows not only his keen appreciation of the beauty of the fine etched line, but also an unusual sense of pictorial arrangement. Nothing could be happier in its way than the *Winter Landscape*, a simple but most effective composition of a river bank with overhanging leafless trees, or the *Boats on the Beach*, with its feeling of spaciousness and atmosphere.

THE second portfolio of the Arundel Club constitutes another exceedingly valuable record of some of those priceless art treasures scattered among the private collections of this country, and difficult or impossible of access to the student. The club was founded in 1904 by Sir Martin Conway and others for the publication of such works of art, and the establishment of this permanent record is the more desirable, since there is a continuous drifting of valuable works of art to America and Germany, where more generous sums are spent in the acquisition of fine work. Membership of the club is open to anyone on payment of an annual subscription of a guinea. So far 300 members have been enlisted. The first portfolio is out of print, but will be re-issued for the benefit of the new subscribers when the club has increased its membership.

The new portfolio is full of engrossing interest, containing as it does not only some little known pictures of

masters like Quentin Matsys, Palma Vecchio, Cima, Lorenzo Lotto, Giorgione, Watteau and Reynolds, but characteristic examples of the Spaniard Valdes Leal and the almost unknown Spanish painter Bartolomé Vermejo. But the most interesting reproductions in this part are from the five panels of that extraordinary "Stream of Life" series, in the possession of Mr. H. Dent Brocklehurst. The plates are executed in magnificent style by Messrs. Waddington.

### Elizabethan Cup

DEAR SIR,—The Elizabethan cup illustrated on p. 271 of the December CONNOISSEUR is not absolutely unique, as there is a fellow, unfortunately without the cover, at Charlton Mackrell in Somersetshire. It is silver-gilt, 5½ in. high, and has the London silver marks and the date letter for 1570-1. The maker's mark is almost illegible, but it is certainly not that of the maker of the Llanbadrig cup. The two cups are exactly similar in all details of pattern and ornamentation, even to being silver-gilt. The Somersetshire example was presented to the parish in 1822, and its possessor is quite unknown.

I remain,

Yours sincerely,

THE EDITOR, "CONNOISSEUR." E. H. BATES.

For a full account of the Charlton Mackrell plate, see *Somerset Archaeological and Natural History Society's Proceedings*, vol. xlv., ii., 130. I made a pencil drawing when I saw it, so am quite certain.

## Books Received

- J. M. W. Turner*, by W. L. Wyllie, A.R.A., 7s. 6d. net;  
*The Royal Academy Exhibitors, 1769 to 1904*, by Algernon Graves, F.S.A., 42s. net. (G. Bell & Sons.)
- Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, by W. Holman Hunt. (Macmillan & Co., Ltd.) 42s. net.
- London, Vanished and Vanishing*, by Philip Norman, 20s. net;  
*India*, by Mortimer Menpes and Flora A. Steel, 20s. net. (A. & C. Black.)
- Collector's Annual for 1905*, by Geo. E. East. (Elliot Stock.) 7s. 6d. net.
- Beardsley*, by Arthur Symons. (J. M. Dent & Co.) 6s. net.
- Social Caricature in the 18th Century*, by Geo. Paston. (Methuen & Co.) 52s. 6d. net.
- Statistics of Public Education in England and Wales, 1903-5*. 2s. net.
- Lowestoft China*, by W. W. R. Spelman. (Jarrold & Sons.) 3 gns. net.
- The Spirit of the Age: The Work of Frank Brangwyn, A.R.A.*, by W. Shaw Sparrow. (Hodder & Stoughton.) 10s. 6d. net.
- The Literary Year Book, 1906*. (G. Routledge & Sons.)
- Italian Villas and their Gardens*, by Edith Wharton. (John Lane.) 21s. net.
- Biographic Clinics*, Vol. III., by Geo. M. Gould, M.D. (Rebman, Ltd.) 5s. net.

## Forthcoming Books

THE Norwich School of Painting, though one of the most famous of all English schools, has up to the present had no work devoted to it of sufficient importance to do it justice. This void in art history is now to be filled by a sumptuous volume entitled *The Norwich School of Painting*, which is to be issued by Messrs. Jarrold & Sons, Norwich. With 800 pages of text, 20 photogravure plates and 180 illustrations, it gives the origin and history of the Norwich exhibitions, full lives of the thirty-three painters from Old Crome to A. W. Walker, complete lists of their exhibits in Norwich and London, describing their hands and some hundreds of their works. In fact, it should prove a work of special value to the connoisseur and the collector. Of the edition, which is strictly limited to 500 copies, 100 copies will be handsomely bound in morocco, with 20 photogravure first prints on India paper and a duplicate set of India prints for framing. The remainder of the edition will be bound in buckram.

THE next volume in Messrs. A. & C. Black's admirable series of colour books has Wessex for its subject, with 75 full-page coloured plates by Walter Tyndale, described by Clive Holland. The volume aims at presenting a series of pictures in print rather than at being an exhaustive work of a historical nature. The endeavour has been to present Wessex and its people, its story and romance, attractively for the general reader, and remain so far as possible in touch with the pictorial rendering of the beauties of its scenery, architecture, and life. The difficulty of author and artist alike has been selection and condensation of the wealth of material, both literary and pictorial, which claimed attention.

For the purposes of the book the Wessex, as defined by the general *locale* of Mr. Hardy's Novels, Poems, and Tales, has been followed with a reasonable amount of exactitude. That it embraces a somewhat larger area than is frequently supposed will be soon gathered both from the pictures and letterpress.

MUCH interest is felt in a volume shortly to be issued by Mr. Murray, being the *Life and Letters of Thomas Masterman Hardy, Captain of the "Victory," with some account of his comrades, Henry Digby (Captain of the "Africa"), and Charles Bullen (Captain of the "Britannia")*, by A. M. Broadley and R. G. Bartelot, M.A. The work originated in the recent discovery of some hundreds of unknown and unpublished letters, throwing fresh light not only on the life of Hardy, but on the career of Lord Nelson and the actions of his associates and contemporaries. The work is likely to prove a valuable addition to Nelson literature, as Sir Thomas Hardy contrived to keep on good terms with both Lord Nelson and his wife, although he had no sympathy with Lady Hamilton after her arrival in England. Up to the present it has always been supposed that Sir Thomas Hardy destroyed his correspondence owing to a dislike to posthumous publicity.

MESSRS. MACMILLAN announce for immediate publication *The History of American Painting*, by Samuel Isham, with over 130 illustrations, which is the initial volume of a series of works forming a History of American Art. The whole series is under the editorship of Mr. J. C. Van Dyke, and subsequent volumes will treat of Sculpture, Architecture, Engraving, Etching, and American Illustration.

AMONG the works announced for early publication by Messrs. Methuen is a new volume in the "Little Books on Art" series treating of *Christian Art*, by Mrs. H. Jenner; *The Guilds of Florence*, by Mr. Edgcumbe Staley; and a new volume in the *Antiquary Books on English Seals*.

THE life and works of that great artist, Giovanni Antonio Bazzi, commonly known as "Sodoma," forms the subject of a volume from the pen of Mr. R. H. Hobart Cust, shortly to be issued by Mr. Murray. It will be embellished with numerous illustrations in photogravure and half-tone.







CHRIST CHURCH—PECKWATER QUADRANGLE  
BY JOHN FULLEYLOVE, R.I.  
FROM "OXFORD"  
(A. & C. BLACK, LONDON, W.)





Two very interesting sales will mark the December of 1905 as one of unusual importance, in spite of the fact

that neither of these dispersals can rank as a great event. A sale—the Henry Irving, for instance—may be in the highest degree sensational without showing much in the way of big results. The first sale of the month (December 2nd) com-



prised modern pictures and water-colour drawings the property of the late Mr. Charles Wallis, of Westholme, Edgbaston, Birmingham; of Mr. A. J. Schwabe, and from other sources. Mr. Wallis's collection included a few good drawings, e.g., T. Collier, *A View of Scawfell from Birker Moor, Cumberland*, 12 in. by 20 in., 34 gns.; and two by Henry Moore—*Rough Weather in the Mediterranean*, 14 in. by 21 in., 1875, 75 gns., and *A Sunny Afternoon in the Solent*, 13½ in. by 22 in., 1873, 70 gns.; a picture by the same, *A Break in the Clouds*, 16 in. by 25½ in., 1875, 42 gns.; and one by Alfred East, *October Glow near Yardley Woods*, 39 in. by 59 in., 1889, 90 gns. Mr. Schwabe's pictures included a set of four by S. Alken—*Newmarket: Training*; *Ipswich: Weighing*; *Ascot Heath: Preparing to Start*; and *Epsom: Running*, on panel, 8 in. by 25 in., 115 gns.; Rosa Bonheur, *Two Sheep in a Landscape*, 11 in. by 15 in., from the artist's sale, 1900, 38 gns.; Benjamin Constant, *Salome*, 48 in. by 31 in., 110 gns.; and E. Fichel, *Dice Players*, on panel, 12 in. by 16 in., 1880, 88 gns. The pictures from various sources included:—L. B. Hürt, *Sunshine after Rain, Buchael Etive, Glencoe*, 29½ in. by 47 in., 1888, 65 gns.; J. W. Godward, *Venus at the Bath*, 68 in. by 24 in., exhibited at the Royal Academy, 1901, 170 gns.; J. H. Weissenbruch, *A Landscape with Cattle near a Windmill*, 12 in. by 10 in., 86 gns.; J. B. C. Corot, *A Wood Scene*,

with figures, 18 in. by 14 in., 78 gns.; two by H. Fantin-Latour, each dated 1880—*Roses in a Vase*, 16½ in. by 14½ in., 92 gns., and *Daffodils in a glass vase*, 15 in. by 12 in., 75 gns.; P. Billett, *A Fisher Girl*, 49 in. by 37 in., 70 gns.; and G. Stubbs, *Two Gentlemen going out Shooting*, 24 in. by 32½ in., 100 gns. The sale on the following Monday (December 4th) comprised the small collection of the late Miss Bradley, of Copthorne, Eastbourne, among which were two drawings by C. Fielding—*Loch Awe*, 9¼ in. by 13 in., 66 gns., and *A Storm at Sea with a Wreck*, 12 in. by 19 in., 1838, 58 gns.; one by T. S. Cooper, *Five Cows in a Stream*, 15½ in. by 20 in., 1851, 81 gns.; several by J. Holland, including *The Market Place, Verona*, 23½ ins. by 19½ ins., 62 gns.; one by W. J. Muller, *Wick Church*, 14½ in. by 21½ in., 52 gns.; and a pastel by J. M. W. Turner, *Washbourne*, 11 in. by 15½ in., from the Farnley Hall collection and the G. R. Burnett sale of 1875, 95 gns. Mrs. E. Lambert's property included a drawing by T. S. Cooper, *A Cow and a Group of Sheep near a Pool*, 10¼ in. by 17 in., 1862, 62 gns.

The first of the two important sales of the month (December 9th) comprised pictures by old masters and works of the Early English School, the property of Mr. H. J. A. Eyre, of Shaw House, Newbury; the pictures and drawings of the late Mr. Willett L. Adye, and other properties. The Eyre pictures possess a literary interest, from the fact that they include the family portraits of the Andrews family, of which James Pettit Andrews, a well-known author in his day, was one of the most distinguished members. His career is told at length in the "Dictionary of National Biography." One of the most interesting facts in connection with the sale relates to the hitherto untraced portrait by Sir Joshua Reynolds of Anne, daughter of the Rev. Thomas Penrose, rector of Newbury, wife of the above-named J. P. Andrews. She sat to Reynolds in 1760, about the time of her marriage, and died on September 15th, 1785. The portrait, which was lot 22 in the sale, shows her in dark dress, with red bodice and white lace frill around

her neck, canvas 25 in. by 20 in., and it realised 200 gns. The companion portrait by the same artist of her husband, J. P. Andrews, was purchased at the house by a member of the Eyre family. It was so dilapidated, with three holes through the canvas, that it was not considered worth bringing to London. The big price of the sale, however, was paid for an example of P. De Koning, *An extensive view over a landscape*, with church and figures in the foreground and river winding away in the distance, 51 in. by 66 in.; this realised 2,100 gns., by far the highest price ever paid in this country for a work of this master at auction. The four Venetian views by A. Canaletto, all 24 in. by 31 in., were:—*View looking down the Grand Canal*, with the Dogana and the Church of Santa Maria della Salute, 135 gns.; *The Piazza of St. Mark's*, with processions and numerous figures, 50 gns.; *The Rialto*, with the fish-market, boats and figures, 75 gns.; and *A View looking up the Grand Canal*, with the Church of the Santa Maria della Salute on the left, 80 gns. There were also the following:—A. Ramsay, *Portrait of Mrs. Elizabeth Eyre, of Landford, Wilts.*, in white dress with blue scarf, in an oval, 30 in. by 25 in., 52 gns.; G. Romney, a sketch of a head, said to be of Lady Hamilton, but obviously a version of the picture engraved under the title of *Euphrosyne*, oval, 23 in. by 19½ in., 105 gns.; a pair by S. Scott, *Old London Bridge with St. Paul's and the Tower and Westminster from the River*, 31 in. by 48 in., 250 gns.; and J. Wills, *The Andrews Family*, a group of five people on a terrace, 43 in. by 57 in., 1749, 55 gns. The Eyre collection of 31 lots realised £3,594 4s.

The Adye pictures were remarkable rather for what they did *not* include, inasmuch as three beautiful Romneys which one time formed part of the collection were represented only by copies, done some twenty years or so ago, and even these copies realised nearly as much as Romney received on the originals. The most important lot was a portrait of *Ralph Willett*, the famous book collector, catalogued as by an unknown artist (lot 137) but undoubtedly the portrait painted by Romney in 1782; he is in a red coat with powdered hair, canvas 29 in. by 24 in., and this realised 250 gns. The Romney portrait of "*J. W. Willett, Esq.*" (lot 151), in brown coat and white stock, powdered hair, 30 in. by 25 in., would be more correctly described as of John Willett Adye, as he did not succeed to the estates of the above-mentioned Ralph Willett until some years after he sat to Romney; he adopted the surname of Willett in 1795. The portrait realised 125 gns. A pastel and gouache portrait by D. Gardner of *Mrs. Willett* in yellow and white dress reclining upon a sofa, oval 23½ in. by 28 in. realised 65 gns.; and the 24 pictures in this property brought a total of £987 10s. Among the miscellaneous properties there were: T. Gainsborough, *A View on the Orwell*, with barges, a peasant driving animals on a road in the foreground, 25 in. by 42 in., formerly the property of the Rev. R. Longe, and mentioned in Fulcher's "Life of Gainsborough," page 238, 420 gns.; J. F. Van Douven, *A Violinist at a Window*, on copper, 12 in. by 9 in., 72 gns.; F. Hals, *Portrait of a Gentleman*, in dark cloak and hat, white linen collar, on

panel, 13½ in. by 11 in., 280 gns.; and A. Van der Neer, *A River Scene*, with buildings, boats and figures, sunset, on panel, 12 in. by 15 in., 180 gns.

The late Sir Henry Irving's collection of ancient and modern pictures, water-colour drawings and theatrical portraits, arranged in 158 lots, produced a total of £10,201 19s. 6d., on Dec. 16th, and formed one of the most interesting sales held within recent years at Christie's. Two pictures alone contributed almost two-thirds of the total of the day. J. S. Sargent's portrait of *Miss Ellen Terry as Lady Macbeth*, 87 in. by 45 in., realised 1,200 gns.; and Whistler's whole length portrait of *Sir Henry Irving as Philip of Spain*, in black hat with white feathers, black doublet and hose, and short black cloak, 81 in. by 41 in., brought 4,800 gns., and was purchased for an American collector. Beyond these two "records," the prices paid for the other pictures were for the most part very small, but a few may be here mentioned: a drawing by Walter Crane, *The Apotheosis of Italian Art*, 24 in. by 30 in., 1885-6, 82 gns. Four theatrical subjects by L. Alma Tadema, designs for scenes in "*Coriolanus*," each about 15 in. by 19 in., *A Street in Rome*, 270 gns.; *Antium*, 155 gns.; *The Interior of a Palace*, 280 gns.; and *A Street in Rome: moonlight*, 250 gns. Sir E. Burne-Jones, a series of 22 designs of armour and costumes for the play "*King Arthur*," 54 gns.; G. Clint, *Head of Edmund Kean as Sir Giles Overreach*, a study for the head in the large picture in the Garrick Club, 30 in. by 25 in., 55 gns.; N. Dance, portrait of *David Garrick*, 1774, presented to John Taylor, 30 in. by 25 in., 80 gns.; Louise Jopling, portrait of *Miss Ellen Terry as Portia*, 54 in. by 38 in., 65 gns.; Sir M. A. Shee, portrait of *John Fawcett*, half figure, life size, in black coat and hat, 30 in. by 25 in., 110 gns.; and J. Zoffany, portrait of *David Garrick*, three-quarter face to the right, looking up and resting his arms, crossed, upon a table, in brown cloth coat and brass buttons, crimson vest with gold lacings, 30 in. by 25 in., 420 gns. One of the "bargains" of the sale was lot 106, catalogued as a "*Portrait of a Gentleman seated in an arm chair*," 17 in. by 14 in.; this was Daniel Maclise's well-known engraved portrait of *J. Baldwin Buckstone*, the famous actor-manager: the portrait was recognised by Mr. John Lane, the well-known publisher, an intimate friend of Buckstone, and he purchased it for the small sum of five and a half guineas.

THE sale of the effects of the late Sir Henry Irving, which occupied Christie's rooms for five days during December, dwarfed all other sales held during the month, both as regards importance and interest. Though apart from the pictures, the late actor's effects contained little of much intrinsic value, so keen was the desire of many of his admirers to obtain a memento of their favourite actor, that practically in every case the price paid was quite out of proportion with the market value.

The first two days were occupied with sales of the late actor's theatrical relics, costumes, bronzes, silver,

#### The Irving Sale



## *In the Sale Room*

furniture, and decorative objects, and though high prices were anticipated there were few who thought that the 254 lots would realise as much as £4,601.

When the sale commenced the famous room was filled with representatives of every branch of the theatrical world, and to this fact so many of the high prices were due. The Waterloo medal, for instance, worn by Sir Henry Irving in the character of Corporal Brewster in the "Story of Waterloo," was knocked down for 30 gns., though one can get a dozen like it for 30s. apiece. A papier-maché snuff-box used by the late actor in the same piece made 13 gns., despite the fact that it was purchased a few years before for a few shillings, and a portrait of King Charles I., the face and hands cut from an engraving; the costume, robe, and accessories, fashioned from brocade, velvet and tinsel, which Sir Henry bought in Boston for five dollars, was considered worth 11 gns. An interesting lot was a black-jack mug with a rim of silver, engraved "Oliver Cromwell, Lord Protector, 1653," which readily sold for 50 gns., and a circular shield of silver, applied in the centre with the gilt fulmen of Jupiter, executed from a design by Flaxman, made 42 gns. This shield, together with a helmet (now in the possession of Sir Squire Bancroft), was presented by the Citizens of Edinburgh to John Philip Kemble on his retirement from the stage. Its weight is about 104 oz.

In fact, all through the sale it was evident that the objects were being acquired solely for their personal associations. A sword and dagger-hanger worn by the late actor in "Faust" were knocked down for 19 gns., though worth about as many shillings; a faience bust of Napoleon, of small intrinsic value, sold for 17½ gns.; and a small two-fold painted screen, containing half a dozen portraits, readily realised 8 gns.

The most notable item on the first day was the bronze statue of Sir Henry Irving as "Hamlet," by Onslow Ford, R.A. This was the original statue of Sir Henry Irving as "Hamlet," by Onslow Ford. The marble statue now in the Guildhall was done afterwards, and is changed in some detail, so that the bronze is unique. It realised £325 10s.

Other notable items sold on the opening day were Garrick's walking-stick, used by Sir Henry Irving in "The Lyons' Mail," 40 gns.; Charles Kean's table, 65 gns.; the same actor's purse, found in his pocket "without a sixpence therein," 15 gns.; Eugene Aram's lamp, 17 gns.; Danton's chatelaine, 27 gns.; and David Garrick's stool, 16 gns.

The second day's sale opened with the late actor's silver plate, and prices were as high as on the opening day. The chief item was a vase of classical form, designed by Flaxman and made by Paul Storr, 1818, and weighing nearly 300 oz. It was presented to John Philip Kemble by his admirers, 27th June, 1817, and afterwards given to Sir Henry Irving by his old friend J. L. Toole. From an opening offer of 50 gns. the bidding did not cease until 320 gns. had been reached. A silver tea urn engraved with the Royal Arms made 40 gns.; an inkstand with the initials "W. B." fell at 33 gns.; and another

inkstand engraved "Presented to Henry Irving by a few ladies on the 200th night of 'Hamlet' June 29th, 1875," sold for 32 gns.

Of the costumes and appointments used personally by Sir Henry Irving, a suit of armour worn in "Charles I." went for 50 gns.; a riding coat of black velvet, used in the same piece, 34 gns.; and a tabard of crimson velvet, worn in "Richard III.," 16 gns.

An interesting lot was a case containing forty-seven bronze and silver passes into theatres in the time of Charles II., which were acquired for 52 gns.

Of the furniture, the most notable item was a writing-desk of teak and mahogany of Indian work of the early 18th century, supported on a Chippendale stand, for which 80 gns. was given. This desk the late actor purchased in Birmingham some years ago for about £10.

The remaining three days were occupied with the sale of the books and pictures, which are noticed elsewhere.

In all, the five days' sale produced £18,795 1s., which is made up as follows:—

	£	s.	d.
Theatrical Relics, Bronzes, Furniture, &c. ....	4,601	18	6
Library and Engravings ... ..	3,991	3	0
Pictures ... ..	10,201	19	6
	<u>£18,795</u>	<u>1</u>	<u>0</u>

LITTLE silver plate was sold during December, only one sale being held at Christie's. This was on the 6th, and consisted of the property of the late Mr. Richard Haynes, Lady Osborne Beauclerk, and the late Baron Huddleston.



Of the first named property the chief items were a James II. two-handled porringer, 1685, maker's mark IS mono-

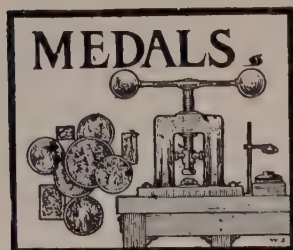
gram, in dotted oval, 10 oz. 11 dwt., 220s. per oz.; Charles II. tankard and cover, 1678, maker's mark IS linked, in dotted oval, 24 oz. 6 dwt., 135s. per oz.; and a Commonwealth plain saucepan, 1656, maker's mark T.L. with three pellets in plain octagon, 15 oz. 7 dwt., 280s. per oz. The chief items in the other two properties were a William and Mary oval tobacco box, 1693, maker's mark W.S., in a heart, 3 oz. 19 dwt., 200s. per oz., and a two-handled porringer and cover of the same period, dated 1690, but chased at a later date with flowers, 3 oz. 16 dwts., 120s. per oz. There were also some important items from an unnamed source, notably a Queen Anne plain cupping-bowl, with flat pierced handle, by Nathaniel Lock, 1712, 3 oz. 6 dwt., 200s. per oz.; Charles II. small plain porringer, 1672, maker's mark O.S., with three pellets above and a trefoil below, 4 oz. 15 dwt., 340s. per oz.; and a Nautilus-shell cup with silver-gilt mounts, German, 17th century, £245.

SEVERAL fine pieces of furniture appeared in the Sale Room during December.



On the 1st a set of four Boulle armoires, with folding doors, the panels enriched with brass and tortoiseshell marqueterie, forming a setting to two large ormolu figures of Religion and Wisdom, Louis XVI. period, made £630; an Adams commode of Louis XVI. design, inlaid with coloured woods, and mounted with foliage borders of chased ormolu, realised £420; and a Louis XV. clock was knocked down for £1,207 10s. The movement of this clock is by Lefaucheur à Paris, in upright oak veneered case, enriched with dragons in ormolu, cast and chased in the manner of Cressant. Immediately below the dial is the winged mask of Time, whilst above are figures of exotic birds.

AN important group of naval medals was sold at Messrs. Glendining's rooms on December 1st. It included the rare medal



(first issue) for conspicuous gallantry, Victoria Cross, Legion of Honour, Crimean medal, three bars, Turkish Crimea, all awarded to the same recipient. The first named medal is one of the rarest naval decorations, having only been instituted five months when it was superseded by the Victoria Cross. About eight were issued. The price obtained for the group was £80.

SOME fine Dresden, Worcester and Oriental porcelain, the property of Mr. H. J. A. Eyre, of Shaw House,



Newbury, Lord Cranworth, and Sir Everard Cayley, Bt., was sold at Christie's rooms on the 8th of December, and the quality of many of the pieces was endorsed by the high prices obtained for them.

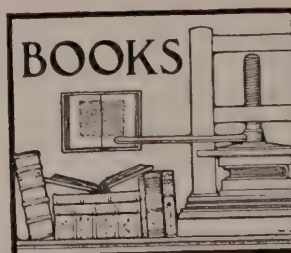
Only two lots were from Sir Everard

Cayley's collection, two pairs of hexagonal Worcester vases, with the square mark, and magnificent examples of the best periods of this factory. The first pair measured 13½ in., with dark blue scale pattern ground,

finely painted in two large panels, with exotic birds among trees. For these £798 was given. The other pair was larger, measuring 16½ ins., painted with ladies walking in a garden and with panels containing birds on the reverse, and were knocked down at £441. Preceding these lots were several remarkable specimens of oriental porcelain from an unnamed source. A pair of old Chinese famille rose mandarin jars and covers of the Kien Lung period, enamelled with birds, flowers, and trees, 5½ ins. high, made £1,470; a pair of hexagonal vases and a pair of beakers of the Ming dynasty with enamelled dark green ground pencilled with waves in black, went for £1,102 10s.; and an old Chinese mandarin jar and cover of the Kien Lung period, 5½ in. high, enamelled with Hō Hō birds, peonies and other flowers in famille rose, realised £558.

The item contributed to the sale by Lord Cranworth was a superb old Dresden service, each piece painted in the centre with an animal and detached flowers, and landscapes round the borders. For this service, which consisted of 102 pieces £525 was given.

THE late Mr. Francis Fry was known to every bibliographer and book collector of his day and is well remembered now,



especially with regard to his researches into the history of the English Bible. He wrote a description of the editions of the New Testament, a work published in 1878, containing more than seventy facsimiles of

title pages, an account of the great Bible, which the late Mr. Doré, his disciple, refused with some warmth to call "Cranmer's," and some remarks on the titles, etc., of Coverdale's Bible of 1535, the first complete Bible ever printed in the English language. The study of old Bibles is a thing apart; to make any appreciable headway one has fairly to absorb countless minutiae into the system, and to take no account of trouble. There may, for instance, be a difference between the collation of one copy and that of another, although both belong to the very same edition, and no one can in that case possibly tell which, if either, is imperfect unless he has made a close study of numerous copies of both. In this painstaking, detective kind of work Mr. Fry was an adept, and to this day his certificate that such and such a copy of the Bible is complete is taken as evidence that it really is so. Although he was a general lover in the matter of books, the greater portion of his energy was centred in what we may call the exoteric contemplation of the Scriptures, and in that he was without a rival.

On Dec. 4th, Messrs. Puttick & Simpson sold a portion of Mr. Fry's library, and as might have been expected a considerable number of old Bibles in various languages was included. A good copy of the Latin



## In the Sale Room

version of 1475 (n.d. *Basil*, typ. B. Richel), folio, realised £25 (pigskin), and the first Bible printed at Venice £11 10s. (mor. ex.). This also is a folio bearing the imprint of Franc. de Hailbrun and Nic. de Frankfordia, 1475. Koberger's Latin Bible of 1478, fol., realised £10 5s., and another without any imprint at all, but probably painted at Basle or Strasburg, about 1480, fol., £28. The initials in this book were put in by hand, and like the borders, painted in gold and colours. The illustrated German Bible of 1483 (Nuremberg, A. Koberger), 2 vols., fol., brought £32 10s. (vellum, gilt). Then we have a "Bug" Bible, Day & Seres, 1549, so called on account of the rendering of the 91st Psalm, verse 5, "Thou shalt not need to be afraid of any Bugges by night." The word "Bugge" means a sprite or ghost. This copy, though the title and some leaves were in facsimile, realised £15. There are several "Bug" Bibles it may be stated, and all are very difficult to meet with. Many people pin their faith to what they call the "Breeches Bible," but in that they are wrong, for there are more than 200 Breeches Bibles of various dates in existence and the vast majority are common enough.

It would be impracticable to give a list of all the Bibles sold on this occasion, as they occupy six pages of the catalogue. We may state, however, before directing attention to other things, that the first Polish edition (Krakowie, 1561) brought £11 2s. 6d. (several leaves in facsimile), the first Welsh edition (London, 1588) £23 5s. (imperfect), and the first edition of the entire Scriptures in the Romansch dialect, 1679, £6 7s. 6d. (mor. ex. perfect). Among the works of a general character we notice Milton's *Paradise Lost*, 7th title page according to Lowndes, 1669, £13 10s. (old cf.); the 1st Edinburgh ed. of Burns's *Poems, chiefly in the Scottish Dialect*, 1787, 8vo., £5 15s. (boards, uncut); Carey's *Life in Paris*, large paper, in the original 21 parts with all the wrappers, 1822, £46 10s.; Dickens's *Sketches by Boz*, both series, 3 vols., 8vo., 1836-37, £20 (orig. cl.); Milton's *Paradise Regained*, 1st ed., 1671, £15 15s. (old cf., with the "Errata" and "License" leaves); Surtees's *Jorrocks's Jaunts and Jollities*, 1843, £31 10s. (orig. cl.); *Ben Jonson's Works*, 2 vols., folio, 1640, £21 (cf.); and another copy of *Paradise Lost*, but having this time the 6th title page, 1668, £17 10s. (mor.). This may, perhaps, be regarded as a queer mixture of important books and so it is, but then the sale was of a miscellaneous character. Only the first 138 lots in the catalogue belonged to Mr. Fry's representatives.

On Dec. 4th and 5th, Messrs. Sotheby sold a fine collection of books and MSS. evidently derived from one source, which was not, however, stated. The 541 lots in the catalogue realised £2,330, thus disclosing an excellent average. The most important entry had reference to the original MS. by Calderon of his play the *Jornada de Judas Maccabeus*. This MS. comedy, which covered 52 leaves, had Calderon's signature at the end, and realised £86, little enough it may be thought for an important work of the kind, autograph MSS. of this dramatist very rarely occurring for sale. There were very few English books in this collection,

nor were any high prices realised, sums of £2 and £3 being distributed with lavish profusion throughout the catalogue. The "Sūma de Geographia" of Martin de Encizo fared better than any other printed book, for it realised £28 (unbound). This work, printed at Seville in 1519, is noted as being the first book printed in Spain containing details concerning the North American continent. Hence the price, paid, no doubt, by some American collector.

The first really important sale of the season, and one which excited a great deal of interest, took place in Wellington Street on December 6th and three following days. It was one of those miscellaneous sales which are fast supplanting what may be called the one man libraries of a prior generation. It seems as though the country were being scoured from end to end, and books of all classes and of every degree of variety collected for the sole purpose of sale. Nor does the supply seem to cease, as it would perhaps do if less publicity were given to the doings of the auction rooms. The miscellaneous assortments of books sold from time to time at Sotheby's have become more important than most of the single libraries which find their way there. This one was catalogued in 930 lots, for which the handsome total of £8,500 is recorded. Of this large amount no less than £1,570 was paid for a perfect copy of the excessively rare first edition of *Much adoe about Nothing*, 1600, small 4to. It was, presumably, bought for America, where most of our choicest possessions now go. Immediately after, an almost perfect copy of *A Midsommer Night's Dreame*, James Roberts, 1600, small 4to., realised £480. Its destination is probably the same. Two editions of this play appeared the same year, and according to Mr. Halliwell, that printed by James Roberts was the first to see the light. There were various other *Shakespeareana* in the sale, notably a fine 4th fol., 1685, 14½ ins. by 9½ ins., £150, and a second, taller still (14¾ ins. by 6¾ ins.), which, however, brought less, viz., £119.

Among other books sold on the same occasion we notice *The Botanical Magazine*, from the commencement in 1793 to 1885, 112 vols. in 91, including the index to the first 107 volumes, £80 (hf. mor. and cf.); Ainsworth's original autograph MS. of *The Siege of Manchester*, otherwise known as *The Manchester Rebels*, £25 10s.; and, far more important, Chatterton's first draft of his masterpiece, *Ælla*, on 12½ pages, 4to, £255. This MS. was in the spelling of Chatterton's period, whereas the enlarged published *Ælla, a Tragycal Enterlude*, is in that of the period of the supposed Thomas Rowley. Another MS., that of Lamb's poem, *Hercules Pacificatus*, on six closely written pages, realised £98. Attention must also be called to Glanville's *De Proprietatibus Rerum*, 1st ed. (1470-1), fol., which brought £60 (oaken boards) and Cockburn's *In Dominicam Orationum Pia Meditatio*, 12 mo., 1555, £89. This book brought £201 at the Scott sale in March last year, but had been returned for imperfections. As these were comparatively trifling (a few leaves slightly cut into) the difference in price is very noticeable. As

if to show its excessive rarity, a thoroughly bad copy of the 1st ed. of *Shakespeare's Poems*, 1640, realised £25 10s. The binding was of common leather, and the portrait had been torn out, perhaps by John Bagford or one of his numerous followers, and the second title page, to say nothing of a number of other leaves, were also missing. An exceptionally fine copy of the first collected edition of Beaumont and Fletcher's works, 1647, 13 $\frac{3}{4}$  ins. by 8 $\frac{1}{4}$  ins., with *The Wild Goose Chase*, 1652, bound up at the end, sold for £103 (it goes to America), and a set of the *Sporting Magazine*, 156 vols., with Sir Walter Gilbey's Index, 1792-1870, for £170 (cf. gilt). Many other substantial amounts were realised at this sale. Sensational bids were few in number.

So far as the sale of the late Sir Henry Irving's library was concerned, the very reverse proved to be the case. The great actor's books were disposed of at Christie's on Dec. 18th and 19th, and it may be said without exaggeration that every price paid was of a more or less sensational character. Friends assembled in force, each being desirous of securing at least one memento, and the dealers held commissions far in advance of the real value of the books *quâ* books, the result being a spirited competition for every lot in the catalogue. The whole library, autograph letters included, realised £4,052, that being at least 50% more than a similar collection would have brought under usual conditions. It would, of course, be absurd to say that a series of modern Lyceum plays, arranged for the stage by Irving himself, and containing numerous manuscript alterations in the text in his handwriting, was dear at an average price of £14 each, for exceptional works of the kind always bring exceptional prices, and are worth, in fact, just anything that can be got for them. Each play was necessarily unique, and cannot be judged by reference to any other copy of an ordinary character. Still, the dealers, who secured nearly all these annotated plays, were very hard pressed by private buyers, and must have been forced in many cases to the very utmost limit of their commissions; in fact, in four cases they were completely outbid. The same result is observable throughout the catalogue. They either had to pay very high prices, or were unable to make a successful stand. Thus Captain Knowles secured the extra illustrated copy of Forster's *Life of Charles Dickens* for £380. Many commissions were held in respect of this work, but none were quite large enough. This most interesting volume had been presented to Sir Henry by Mr. J. L. Toole, his life-long friend, who it is believed expended £500 upon it, and excited the keenest interest, as also did the Memorial of David Garrick, £220; a similar Memorial of Edmund Kean, £130; and the Memorial of Macready, £95. These so called "Memorials" were books illustrative of the lives of the actors in question, each of them fortified with play-bills, newspaper cuttings, autograph letters, portraits and extracts, arranged in due order, and properly indexed. We are of opinion that Captain Knowles was well-advised to secure Forster's *Life* at the sum named.

A book of selections from the works of King Charles I.,

printed on vellum and illuminated with several miniatures, finely bound in morocco, with carved ivory sides in relief, realised £27; a reading from "Oliver Twist," entitled *Sikes and Nancy*, scored with ink and annotated, £16 5s. (bought by Miss Price over the heads of the dealers); Francis Kirkman's *The Wits, or Sport upon Sport*, 1662, £17 (mor.); Tennyson's *Ballads and other Poems*, 1880, presentation copy from the author—"Henry Irving, from A. Tennyson, January 3rd, 1881"—£29; and Wills's *Charles 1st*, a play in four acts, MS. copy used as a prompt book, scored and annotated, £35. This, at any rate, seems a very high price for anyone to pay, as also does £30 for Tennyson's *Becket*, as arranged for reading by Irving, much scored in pencil. The most important book in the library from a purely bibliographical point of view was that copy of the 4th ed. of *Othello*, 1655, 4to, which the late Frank Marshall had presented "to Henry Irving as a slight token of friendship and a memory of February 14th, 1876," as an inscription on the fly-leaf set forth. This was bought for £200, doubtless for the United States. Edmund Kean's copy of the same play, published in 1818, brought £31, and Macready's copy, printed in 1838, the same amount. Both were marked with stage directions. Macready's copy of *Richard the Third*, 1819, with another play bound up, realised £30. On the whole it may be said that the Irving sale will have every claim to be remembered in after years as the most noticeable of its kind which has taken place in this country. Garrick, and other actors of the highest rank who might be named, had extensive and important libraries which, if they were intact now, would perhaps excite even greater interest, but in their day collectors were but half awake; or let us rather say that their tastes were wholly different from what they are now. In this our day, books are often something else as well. Although in themselves common and of no account, they may be eagerly sought for as memorials. There are collectors, in plenty, who think more of some dog-eared, battered volume which Charles Lamb bedaubed with grease from his guttering candle, than of all the art volumes the press has poured out during the last twenty years. The latter, anyone who has the money may buy; the former hardly.

On Dec. 20th and 21st, Messrs. Hodgson sold a number of books from the Royal Military College at Camberley. The War Office library acquired a considerable number of the volumes. Sir John Smythe's *Certain Discourses*, 1590, and another book in the same volume realised £5, and Sir R. Williams's *Briefe discourse of Warre*, 1590, £4. Both these books, as well as others which also sold for similar amounts, are excessively rare in the sense that if wanted for any reason, they would most certainly be extremely difficult to acquire. Some surprise has been manifested that these Camberley books should have been sold at all. The Stationery Office, by whose order the sale was held, only succeeded in transferring the most noticeable "lots" to the War Office. One would have thought that they might just as well have



## In the Sale Room

been handed by one public department to another without more ado.

Just before Christmas day, Messrs. Puttick & Simpson brought the year's activity to a close. The books disposed of on this occasion were quite unimportant, though one or two deserve notice. For instance, Vidal's *Les Instruments a Archet*, 3 vols., 1876-78, is not often met with, though published recently enough. This copy brought £14 10s., while the 1st ed. of William Collins's *Odes on Several Descriptive and Allegoric Subjects*, 1847, made £10 (unbound). This is a very scarce work, the author having burned nearly all the copies which the public would not buy—that is to say, the bulk of the output. A very good copy of White's *Natural History of Selborne*, 1st ed., 1789, realised £25 10s. (orig. boards, uncut), *Bath Illustrated*, 1806, £12 15s. (*ibid.*), and *Horse Accomplishments*, a rare series of 12 humorous coloured plates by Rowlandson, 1799, £7 12s. (wrappers). A reference to Swift's *Tale of a Tub*, 1704, £9 17s. (orig. calf), and *Cowper's Poems*, 2 vols., 1782-85, £6 15s. (*ibid.*), brings our notice of the sale to a close. The last-named book is somewhat scarce; it contains *The Task* and the immortal *John Gilpin*. This particular copy had, as we are informed, the half title to the second volume, which we know is more frequently absent than present. With this, the year 1905 came to a close so far as the sales of books by auction were concerned.

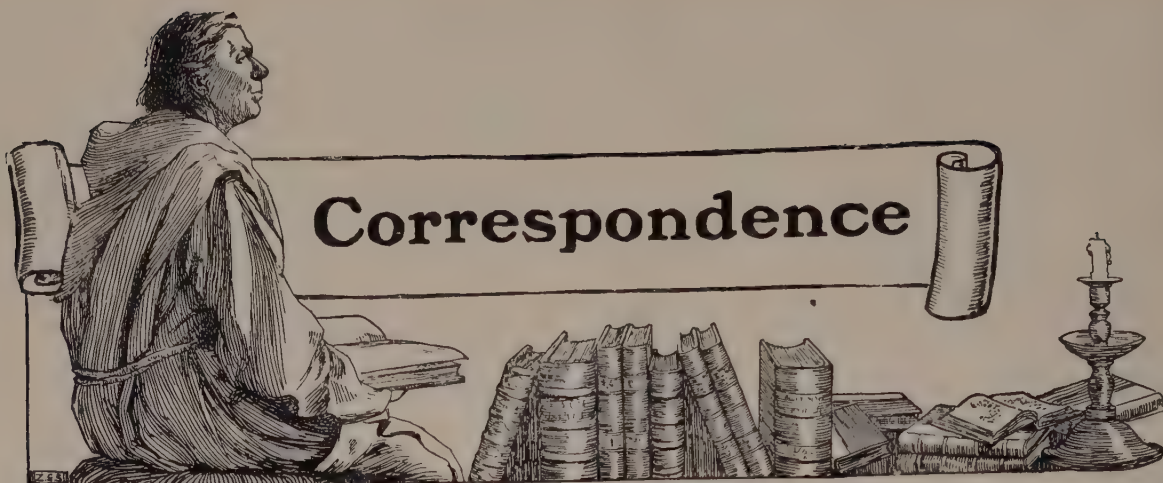
Our correspondent's remarks in the January number regarding the sale of the library of the late Sir Joseph Hawley, at Leybourne Grange, near Malling, were undoubtedly influenced by precedent. There was at one time, it is true, much to be said against holding an important sale in the country, but now, with the increased facilities of locomotion which enable dealers and collectors easily to go

any distance to attend a sale it is by no means certain that the removal of the contents of a house to a London sale-room will signify a better result. In fact it is becoming more apparent every day that the country sale is the sale of the future, and no better proof of this contention could be needed than the remarkable result of the sale in question.

From all parts of England and the Continent dealers and collectors thronged to the sale, and so spirited was the bidding that the prices obtained far exceeded the valuation.

Among the more important items were:—The *Antiquities of Berkshire* by Ashmole, £9 10s. od.; Dibden's *Bibliotheca Spenceriana*, £12 15s. od.; the *Antiquities of Shropshire* by Eyton, £29 10s. od.; Britton's *Architectural and Cathedral Antiquities of Great Britain*, 16 gns.; Holinshed's *Chronicles of England*, 11½ gns.; *County Genealogies of Essex, Berks. and Bucks., etc.*, by Berry, 12 gns.; *Views of Castles, Abbeys, etc., in England and Wales*, by Buck, 24 gns.; Dugdale's *Antiquities of Warwickshire*, 10½ gns.; Dugdale's *Monasticon Anglicanum*, 13½ gns.; Hasted's *History of Kent*, 26 gns.; *Second Frutes*, by Florio, 15 gns.; Froissart's *Chronicles of England, France and adjoining countries*, 12½ gns.; Grose's *Antiquities* £11; *History of Ancient Wiltshire and Modern History of South Wiltshire*, by Hoare, 32 gns.; Manning and Bray's *History and Antiquities of the County of Surrey*, 12½ gns.; Lipscomb's *History and Antiquities of the County of Buckingham*, 14 gns.; *Martyr of Anglona (Peter) the Decades of the Newe Worlde of West India*, 42 gns.; *Strutt's Works*, 20 gns.; *History of Devonshire*, 10 gns.; *Worthies of Devon*, by Prince, £50; Shaw's *History and Antiquities of Staffordshire*, 23½ gns.; the *General Historie of Virginia*, 1584 to 1624 by Smith (Capitaine) £127; Surtees' *History and Antiquities of the County of Durham*, 16½ gns.





## Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

## ANSWERS TO CORRESPONDENTS

### Autographs

**Garibaldi.**—6,787 (Norwood).—The body of your letter appears to have been written by Garibaldi's son, only the signature being in the General's autograph. If this is so, it is only worth 5s. Its value as a holograph letter would be 15s.

### Bank Note

**Liverpool Bank.**—6,781 (Wakefield).—Your guinea note on this bank is quite common, and only worth about 2s. The different partners in the Liverpool Bank became bankrupt at various times between 1802 and 1813. A short account of its history is given in *Liverpool Banks and Bankers*, by John Hughes, just published.

### Books

**Elzevir.**—6,789 (Wendover).—Your Elzevir volumes are too small to be of any value to a collector. A book from this press which measures below 125 millimetres, and bears a date before 1655, is never considered by an Elzevir collector. Your three books all measure 110 millimetres, and bear the dates 1628, 1634 and 1639, so you will see that they do not come within the category of valuable Elzevirs. The best years of this press were from 1655 to 1680, and several of the books printed during that period still have considerable value, despite the fact that the rage for Elzevirs has quite died out.

**History of Sir Charles Grandison.**—6,167 (Milverton).—The first edition of this work was issued in 1753-4, and in good state is now worth £3 or £4. Your edition, however, would not fetch more than 10s. to 15s.

**Raleigh's "History of the World."**—6,578 (Cathcart).—Your copy of this work is in too imperfect state to be worth more than £1.

**Rogers' Poems.**—6,608 (York).—The value of this work is about 15s. to £1. Shakespeare's Works, 1807, about £1. The four parts of Cervantes' *Don Quixote*, 1765, are worth £1 to 30s. Hume and Smollett's *History of England*, 1836, complete, £2 to £3. Dickens' *Once a Week*, 1859, about £1.

**Scott's Works, 1857.**—6,748 (Lyndhurst).—If complete in 25 volumes, worth £5 to £6. Turner's *Picturesque Tour of the Seine*, value about £1, though if the plates are fine early impressions it might fetch rather more.

**Shakespeare's Works.**—6,306 (Belfast).—As you cannot tell us the date of your copy, it is impossible to give an accurate opinion regarding its value. It depends upon whether you possess merely the complete works in one volume, which was issued in 1856, and is worth comparatively little, or whether you have the first volume of the edition which appeared in 16 volumes from 1853. This is a valuable work, and large paper copies fetch over £50. It seems probable that your volume is of this edition, as it is unlikely that an unimportant copy, such as that of 1856, would have the very fine binding you describe.

**"The Golden Legend," Wynkyn de Worde, 1527.**—6,607 (Northfleet).—This is a very valuable early printed book, and should be seen by an expert. The book of Sermons is worth about 20s. and the Hebrew Psalter 15s.

**Thomas More's "Epigrammata."**—6,683 (Cranley Gardens).—The first edition of this work appeared in 1520. Yours, dated 1638, which contains the leaf of Imprimatur at the end, so often wanting, is worth about £2. If the binding was in better condition, its value would be increased. The first edition of *Stonehenge*, 1663, is worth £2; *History of Reynard the Fox*, £3.

### Clocks

**Empire.**—6,528 (S. Brent).—Your clock is a very common model of the First Empire or Directoire period. Unless you can trace its history by written evidence from former owners, there is no way of proving that it was presented by Napoleon I. to one of his favourite Generals. It is a well-known design of the period, and numbers of similar clocks are in existence. Its commercial value is about £20.

**Dutch Grandfather's Clock.**—6,492.—From the photograph your Grandfather's Clock is seemingly Dutch, of about 1740 to 1750. The name on the dial is probably that of the seller. Its value should be about £15.

**Musical Clocks.**—6,575 (Liverpool).—These are extremely unsaleable, and your specimen would realise a very small sum if put up to auction.

### Coins

**Silver Tetradrachm.**—6,208 (Gerrard's Cross).—Your silver coin is a Tetradrachm of Ptolemy, worth 2s. or 3s.

### Engravings

**Bartolozzi, after Hamilton.**—5,930 (Sudbury).—Your four prints by Bartolozzi, after Hamilton, should bring £5 or £6 apiece.



**Engravings—continued**

**Colour Print of "Robert Burns," after Nasymth.**—5,804 (Stevenage).—You do not give the name of the engraver. We only know one engraving by Walker and Cousins, after Nasmyth, which, in fine state, fetches a considerable sum. Send your print for our expert's inspection.

**Colour Prints.**—5,978<sup>b</sup> (Simla).—If genuine, your colour prints may be of considerable value, but there are many reproductions about.

**Cricket Print.**—5,968 (Liverpool).—Your engraving of a *Cricket Match Played at Lord's* is not worth more than £1 or 30s.

**"Death of Mark Antony," by Thos. Watson, after W. Dance.**—5,986 (Exeter).—This is a subject for which there is no demand, and the print is consequently of little value.

**E. Holland.**—5,927 (Eastbourne).—We do not know this artist. It is quite possible that genuine Turner drawings might be picked up outside the National Gallery, but great circumspection is necessary, as there are many reproductions about.

**"Feeding Chickens," by P. W. Tomkins, after Russell.**—T. (Oxford).—This is a very good stipple in colours, but the margins have been cut away. In present state its value is £7 to £8.

**"Lady Elizabeth Compton," after Sir J. Reynolds, by Valentine Green.**—5,595<sup>b</sup> (Northumberland Avenue).—If genuine, your print will be worth a large sum of money. Send it for inspection. *The Children in the Wood* would fetch about £1.

**"Maria, Countess of Waldegrave, and daughter," by R. Houston, after Sir J. Reynolds.**—6,753 (Tunbridge Wells).—Your impression is poor, and will not be worth more than £2 10s. *The Duchess of Gloucester*, by Finlayson, after Reynolds, is in proof state, but a bad subject, and the margins are cut. Value about £3 10s.

**Marlbrough Theatricals.**—6,624 (Barnsley).—The two engravings you mention are from a set of three, known as the *Marlbrough Theatricals*. They should fetch £5 or £6, if in good state.

**Mezzotint, by J. R. Smith.**—5,795<sup>a</sup> (Durham).—Your print of *Henry Yorke* should fetch £1 or so.

**"Rustic Hours," by Gillbank, after Wheatley.**—6,757 (Dublin).—£30 is a very fair price to pay for this pair of colour prints of "*Morning*" and "*Evening*," even in the finest state.

**"Sir Beaumont Hotham," by Valentine Green, after N. Dance, R.A.**—6,449 (Caterham).—This is an uncommon print, but not of great value. Your impression should fetch 30s. to £2.

**"Snake in the Grass," after Sir J. Reynolds, by J. R. Smith.**—5,965 (Luton).—If in brown this print might be worth up to £10, and if a fine impression in colours £30. We must see the state to give a definite opinion. The other two prints are of small value.

**Steel Engraving.**—5,717 (Wolverhampton).—Of very little commercial value.

**Turner Etching.**—5,956 (Birmingham).—Your etching of Turner's *Wedding of the Adriatic* is only worth a few shillings.

**Furniture**

**Adams.**—6,017 (Clifton).—Your candelabrum is Adams in design, and if a genuine old piece will be worth about 15 to 20 gns. The piece of old English carving was probably intended to surround a memorial tablet representing cherubs and clouds. It seems to be a fine piece of carving, and without inspection it is difficult to give a price. But approximately speaking its outside value in good condition would be 6 or 7 gns.

**Buhl Cabinet.**—6,754 (Wakefield).—Your photograph shows an ormolu-mounted Buhl or Boule Cabinet, but assuming the year mentioned thereon, *i.e.*, 1784, to represent the date of its manufacture, it is about 100 years too late to be genuine. If this is correct, then its value will not be more than 15 guineas. It is, however, impossible to properly give an opinion of French furniture without seeing it.

**Carved Chair.**—6,184 (Harrow).—This is a nondescript chair, of no particular value from a collector's point of view. It was probably made to order for some special reason. There is a coat of arms in the back, and a carved bat in front of seat, which, together with the thistles, suggests that it was made for a

Scotch family. Or it may be one of a set designed for an office or a company.

**Chippendale.**—5,174 (Chester). The article of which you send us photograph has the appearance of a Chippendale secretaire bookcase, and we presume it is from 3 ft. 6 in. to 4 ft. 6 in. wide. The doors are particularly pretty, and have the characteristics of an 18th century piece. If genuine, it should be worth 30 or 40 gns.

**Dower Chest.**—5,399 (Aberdeen).—From the photograph your old oak dower chest looks very crude, and we should not appraise its value at more than £4. The chest of drawers is of small value.

**English Oak Settee.**—6,294 (Ramsey).—From the photograph this appears to be a genuine 17th century piece. The value should be about 18 guineas.

**Escritoire.**—5,978<sup>b</sup> (Canterbury).—From your photograph and particulars, our expert considers your piece of furniture to be a mahogany escritoire of the Empire period. Value about 20 gns.

**Italian Cassone.**—5,293 (Haselmere).—Judging from your sketch the article you have is an old Italian cassone or chest, worth about £10.

**Louis XV.**—6,473 (West Coker).—Your photograph apparently represents a rosewood suite in the style of Louis XV. It is probably only a copy, however, as the occasional chair is not curved in shape. Assuming it to be modern, therefore, its value is about 25 to 30 guineas.

**Mahogany Chairs.**—5,969<sup>b</sup> (Poole).—Your chairs are early Victorian, of no particular value. They can be bought for about 30s. each.

**Oak Cabinet.**—6,183 (Southend).—From the photo the piece about which you enquire appears to be a made-up cupboard, and its value is probably not more than £8 or £9. The drawer handles are not in keeping with the design.

**Oak Chair.**—5,918<sup>b</sup> (Falmouth).—Your photo shows a fine old oak chair of the 17th century. The seat and back should be of cane. Its value, if in fair condition, is 12 gns.

**Sheraton Chairs.**—6,779 (Nottingham).—If genuine, but without any particular history, your set of eight chairs should realise about 40 guineas.

**Pictures**

**Sir David Wilkie.**—6,660 (Preston).—Your picture has been carefully examined by our expert, and he considers it to be an original work of Wilkie. The composition is very fine, and in his opinion it might realise £80 or more at a good sale.

**Teniers School.**—6,643 (Weston-super-Mare).—Our expert considers the Dutch landscape on panel submitted for his opinion to be an original picture of the time of Teniers. The figure seated bears remarkable resemblance to the work of this master. It should realise about £25.

**Pottery and Porcelain**

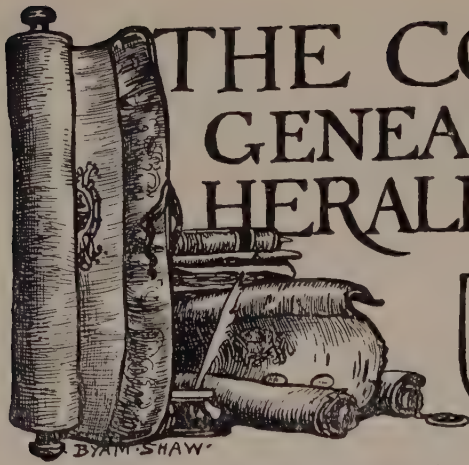
**Bellarmine.**—6,755 (Wellington).—Your specimen having the medallion dated 1658, and also a "merchant's mark," is a most interesting piece. A similar one, dated 1599, was sold at Puttick and Simpson's last month for £3 15s.

**Lowestoft.**—6,788 (Doncaster).—With regard to the samples of your tea set, the jug and teapot are real soft paste Lowestoft, but the cup and saucer and bowl are hard paste Oriental. The two genuine pieces are worth about £3 10s., and the rest of the service about £2.

**Staffordshire Figure.**—6,357 (Woolwich).—Your China figure is Staffordshire, but of a somewhat late period, when the form was being copied from Derby. Its value is 25s. The old Oriental vase about £1.

**Objets d'Art**

**Fans.**—6,709 (West End Lane).—Your fans are probably French of the latter half of the 18th century. We do not, however, think the letters V.M.R. can have any connection with Marie Antoinette. They are very dainty specimens, but are not of great value, owing to their being unfortunately very much damaged. They are worth in their present state about 30s. to 35s. Having the fans mended would not materially add to their value, although it might enable you to dispose of them more readily.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

## Answers to Correspondents Heraldic Department

457 (Winchester).—Sir Edward Walpole, Chief Secretary for Ireland, was the second son of the famous prime minister, Sir Robert Walpole, afterwards created Earl of Orford. He died unmarried but left, by Mary Clement, a milliner's apprentice, three illegitimate daughters, all celebrated for their beauty. The eldest, Laura, married the Hon. and Rev. Frederick Keppel, son of William, second Earl of Albemarle; the second, Maria, married, firstly, James, Earl Waldegrave, by whom she had three daughters, and secondly His Royal Highness William Henry, Duke of Gloucester. The third daughter, Charlotte, became the wife of Lionel, fourth Earl of Dysart.

461 (Plymouth).—Anthony Fleming of Rydal was the second son and heir of Hugh Fleming by Joan (or Jane), his wife, one of the sisters and co-heirs of Richard Hudleston. He married firstly a daughter of Sir Geoffrey Middleton of Middleton Hall, by whom he had no issue; secondly, Elizabeth, daughter of William Hoton of Hoton, by whom he had an only son and heir; and thirdly, Jane, daughter of John Rigmaden of Weddicre, Co. Lancaster, by whom he had issue two sons

Thomas and Charles. By the marriage articles relating to his second marriage, dated 28th May, 1533, it was covenanted "That each party should buy their own wedding cloaths, that the marriage should be in Hoton Church; and that the said William should find meat, drink, and other things necessary for the marriage feast."

468 (York).—Dr. Smith, Bishop of Lichfield and Coventry, had two sons, Edmund and John; the elder, Edmund, was the father of Sir Thomas Smith, Knt., of Chester, who married Catherine, daughter of Sir William Brereton, and had a son, Sir Lawrence Smith, of Hough. It is from the younger son, John, that the Staffordshire family of Smith, of Great Fenton, is descended.

477 (Boston).—The statement that Edmund Spenser is descended from the same stock as the Spensers of Althorp is no doubt based on Gibbon's reference to the *Faery Queen* "as the most precious jewel in their coronet." The real fact is that little or nothing is known of the poet's early life or the locality whence his parents came. It seems possible, however, that he sprang from the family of Spenser, of Hurstwood, near Burnley, in Lancashire, and that his immediate predecessors were resident on a little property called Spensers, situated in the forest of Pendle about three miles from Hurstwood.

479 (Bournemouth).—The widow of a Baronet cannot place the Baronet's Badge on her own maiden arms, but so long as she remains a widow she is entitled to use her late husband's arms (with the badge) in a lozenge impaled with her own unless she be heir or coheir, then her arms should be on escutcheon of pretence.

484 (Cairo).—Isabella, Duchess of Grafton, was the only daughter and sole heir of Henry Bennet, Earl of Arlington. She was reputed to be the most beautiful woman of her time, but it was at the Court of William, and not at that of Charles, that she reigned supreme, and was celebrated by all the wits and poets of the day. When almost a child, she married the first Duke of Grafton, who was a natural son of Charles II. by the famous Duchess of Cleveland. Her son Charles, the second Duke of Grafton, also inherited, in right of his mother, the Earldom of Arlington and the Viscountcy of Thetford. Eight years after the death of the Duke of Grafton, who was shot at the Siege of Cork in 1690, she married for her second husband Sir Thomas Hanner, Baronet, the celebrated Speaker of the House of Commons, but by him had no issue. She lived to take part in the Coronation of George II. as Countess of Arlington in her own right, and died in 1722.

488 (Durham).—Lady Elizabeth Percy, only child of Josceline, eleventh Earl of Northumberland, and afterwards, in her own right, Baroness Percy, married, firstly, in 1679, when she was only fourteen years of age, Henry Cavendish, Earl of Ogle, son and heir of Henry, Duke of Newcastle, and, secondly, in 1682, Charles Seymour, Duke of Somerset. Four years after the death of the eleventh Earl, Charles II. created George Fitzroy, his illegitimate son by the Duchess of Cleveland, Earl and afterwards Duke of Northumberland, but on the grantee's death without issue in 1716, these honours expired. In the meantime a trunkmaker named James Percy claimed the Percy family honours, but the House of Lords decided against him and, in fact, declared him to be "a false and impudent pretender."



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